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MATERIAL LOGIC

The 2012 AIA Minnesota Honor Award winners all have architecture down to a material science.

PAGE 18

FIELD TARGET

Target hits the bull's-eye with an eye-popping new outdoor courtyard for its Minneapolis employees.

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TOWN TALK

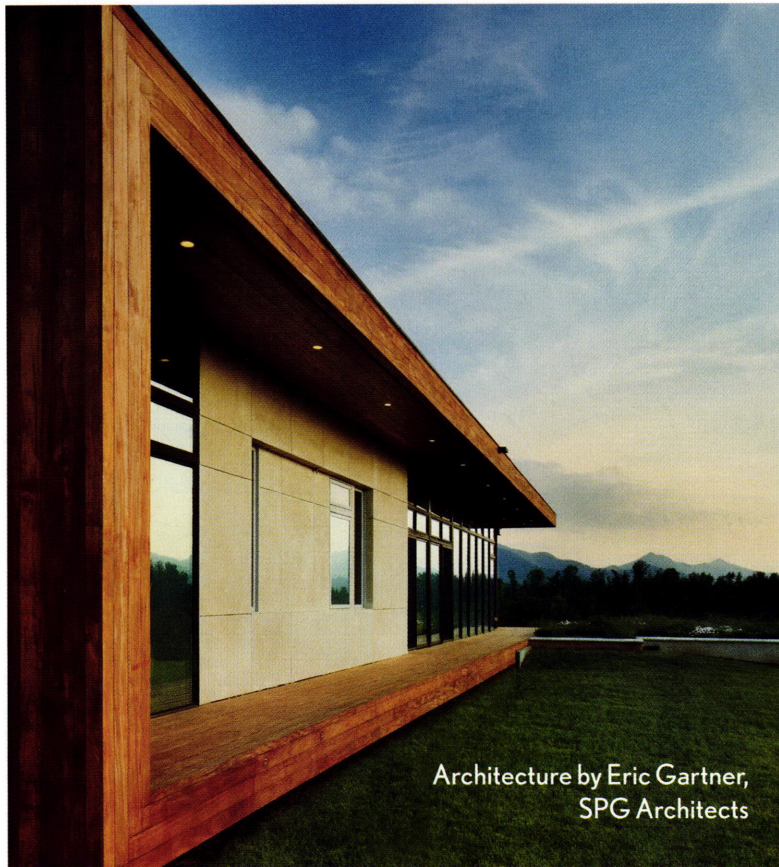
Developer Peter Remes talks streetcars, David Byrne, and creative reuse of architectural artifacts.

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The Honor Awards

A Ralph Rapson-designed home is seamlessly expanded

COVER: RAPSON REDUX
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Architecture by Eric Gartner,
SPG Architects

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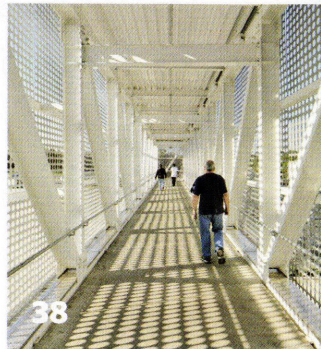
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Architecture Minnesota, the primary public outreach tool of the American Institute of Architects Minnesota, is published to inform the public about architecture designed by AIA Minnesota members and to communicate the spirit and value of quality architecture to both the public and the membership.



ON THE COVER

Rapson Redux
St. Paul, Minnesota

"The second you walk through the front gate, the experience is one of serenity," says photographer **Troy Thies** of Rapson Redux. "It's as if the house simply grew out of the incredible gardens."

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Introduction by Christopher Hudson

The eight 2012 AIA Minnesota Honor Award winners range in building type, style, and vintage, but they do have one thing in common: They all use material textures and patterns for dramatic or soothing effect.

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By Amy Goetzman

Pierre Bottineau House
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Essential House
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American Swedish Institute
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McAllen Main Library
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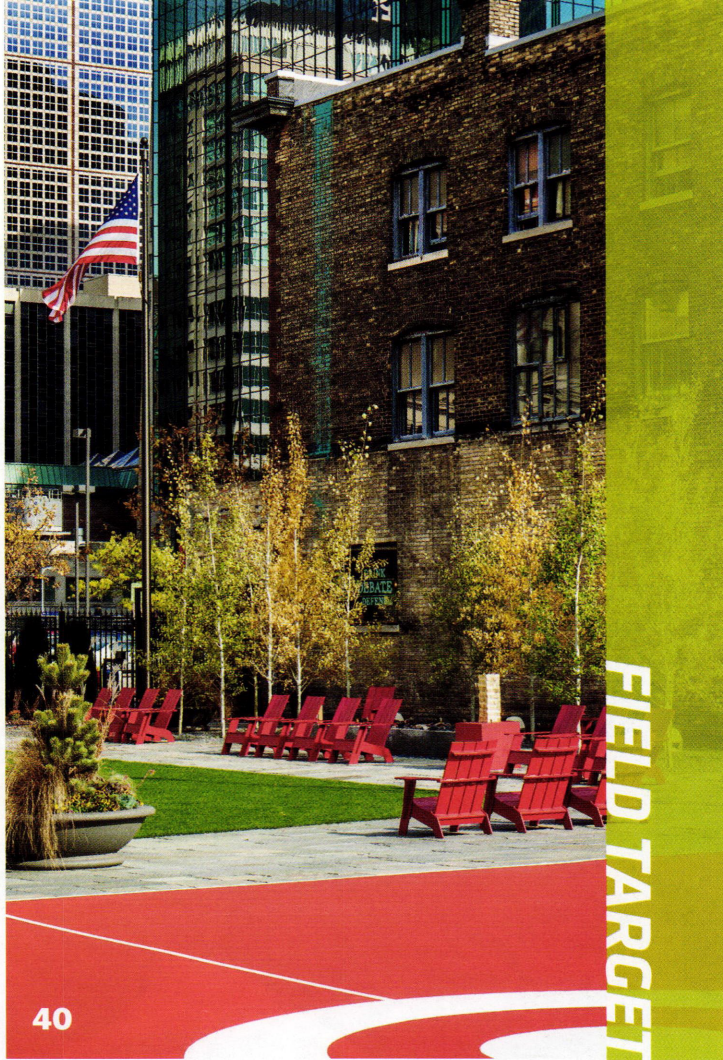
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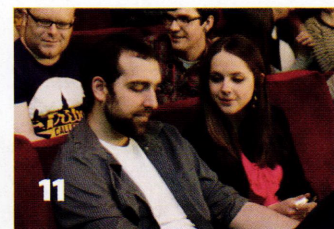
40 **Field Target**

By Colby Johnson

"You just don't find outdoor spaces like this in the middle of downtown," says Ryan Companies architect John Montgomery, AIA, of the open-air half of Target Plaza Commons, a lively and highly flexible new hangout for the discount retailer's downtown Minneapolis employees. "It provided Target with an amazing opportunity to do something really special."



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Landscape architecture firm Damon Farber Associates finds fertile creative ground in its 110-year-old home.

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Nothing can prepare you for the Bilbao Guggenheim, say two Minneapolis filmmakers who recently traveled to Spain.

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The Twin Cities' most imaginative developer lets it all hang out in a snowy interview.

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The venue for April's Minneapolis St. Paul International Film Festival brims with street life and historic charm.

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EDITOR'S NOTE

Minnesota's Got Talent

Growing up near Ann Arbor, Michigan, I was a huge fan of Detroit Lions running back Barry Sanders. The Hall of Famer embarrassed the best defensive players in the world with his shimmies and shakes, but he's also remembered for eschewing elaborate touchdown celebrations in favor of simply handing the football to the nearest official and jogging back to the sideline. The mild-mannered Sanders did this because his father had taught him to "act like you've been there before."

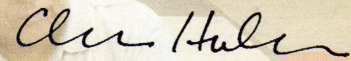
I've been thinking about Sanders because Minnesota architects have, of late, been scoring a lot of national honors. I've been thinking the editor of *Architecture Minnesota* should follow Sanders' example and simply list the big awards in a matter-of-fact way. You know, as if the recognition comes as no surprise. But I just can't hold it in. I'm so thrilled for our headline-grabbing designers that I'm going to do the editorial equivalent of a Billy "White Shoes" Johnson touchdown dance (Google it if you don't know what I'm talking about).

Last year the American Institute of Architects named Minneapolis' VJAA *national* Firm of the Year—take that, New York and L.A.—and this year it gave VJAA's Chicago Apartment (March/April 2012 issue) and St. John's Abbey Church Pavilion and Blessed Sacrament Chapel (January/February 2008 and March/April 2009, respectively) an Institute Honor Award for Interior Architecture. Minneapolis' Meyer, Scherer & Rockcastle received the same award for its McAllen Main Library (page 32, pictured here), which means that Minnesota firms took home three of the nine AIA interior architecture awards. (I just spiked a dictionary on my office floor, and now I'm doing a bad Dougie.)

On the heels of the 2013 Institute Honor Awards announcement came word that two of AIA National's 15 Young Architects Award recipients are Minnesotans: John Dwyer, AIA, and Alissa Luepke Pier, AIA. And here in Minneapolis the *Star Tribune* named HGA architect Joan Soranno, FAIA, its 2012 Artist of the Year for

leading the design of the Lakewood Cemetery Garden Mausoleum (page 36).

What do these and other major design accolades tell us? That Minnesota enjoys an unusually high concentration of top architectural talent. As you read through this issue on the 2012 AIA Minnesota Honor Awards, ask yourself: Why aren't we giving the ball to our future Hall of Famers every chance we get? We need more of these skillful restorations of flagging landmarks, these bold conversions of abandoned big boxes into bright community centers, and these models for affordable and sustainable infill housing. We need more instances of the rest of the country saying, "Wow."



Christopher Hudson
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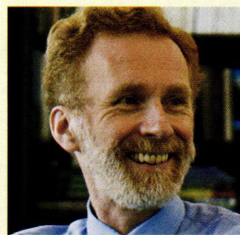
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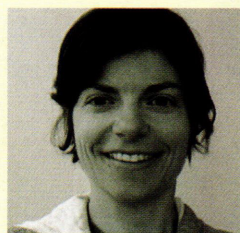
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Get to know our writers and photographers. They're an interesting bunch.



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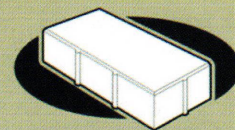


>> Above Project: Miami Conservancy District

creativity

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VIDEOTECT 3: AWARDS SHOW Stay tuned to *architecturemn.com* for the latest on the most rafter-shaking architecture-themed party in the Upper Midwest—the screening event unveiling the winners of our annual video competition. Here's what we can tell you now: WCCO's Jason DeRusha will be back as a special guest, and presenters will include Minneapolis mayor R.T. Rybak, University of Minnesota School of Architecture head Renee Cheng, AIA, developer Peter Remes (page 17), and Videotect 2 Grand Prize winner Zechariah Thormodsgaard. Arrive early, enjoy a drink, and then buckle in for some serious video fun.

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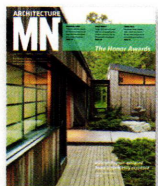
January 17:

#PeaveyPlaza, soon to be demolished,
just named a national landmark.
#theplotthickens

January 16:

Architect Renzo Piano's Menil Collection
wins 2013 @AIA National 25-Year Award.
It's on our #bucketlist.

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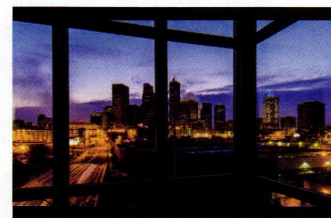
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After you've read our print edition cover to cover, be sure to check out all the videos on *architecturemn.com*.



► Cermak Rhoades Architects' **Higher Ground** (January/February 2013 issue), winner of the inaugural Affordable Housing Design Award, is the subject of a new video by Ryan Siemers. See the building in motion, meet the project's major players, and learn more about the groundbreaking award.



► Siemers has also produced a video on the **McAllen Main Library** (page 32) by Meyer, Scherer & Rockcastle. Hear the lead architect and the former library director discuss their approach to transforming an abandoned Walmart into a high-energy community center.

What Egan accomplished at the Minneapolis Central Public Library speaks volumes about commitment, versatility, and skill.



Working on a very public, greatly anticipated building project offers numerous special and challenging issues. When it is located in a city struggling with finances, there is even more scrutiny to perform flawlessly and on budget. Such was the case with the Minneapolis Central Library.

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INTERVIEW BY CHRISTOPHER HUDSON

Peter Remes is that rare developer—the kind concerned less with cap rates than with whether old buildings have the right complexion to attract character-seeking businesses. And he's beginning to change the scenery in neighborhoods across the Twin Cities, one scuffed-up property at a time.

Perhaps you've been to Aria, Remes' one-of-a-kind event space in what used to be Theatre de la Jeune Lune. Or to his cluster of adapted spaces on Nicollet Avenue: Vertical Endeavors, Icehouse restaurant, and Icehouse Plaza—arguably the best pocket park in town.

We caught up with Remes at one of his latest projects, the transformation of a former mattress factory into a complex housing

a brewpub, a coffee shop, a tech company, and other creative firms. Behind the building sits a small amphitheater composed of foundation stones salvaged from the demolition of Minneapolis' Metropolitan Building a half-century ago.

Last fall you brought David Byrne's "Playing the Building" sound installation to Aria for a month. What a great way to draw new eyes to that space. How did it come together?

Do you know Byrne? No, but I knew the project had been a big success in Stockholm, London, and New York. I saw it in the Battery Maritime Building in New York, and it was just wildly successful. I've been a lifelong David Byrne fan.

>> continued on page 46

In Town Talk, we let community leaders and other insightful people do the talking.

TOWN
TALK

Twin Cities developer
PETER REMES
stages the hippest
adaptive-reuse
projects in town

SCENE MAKER

CHAD HOLDER PHOTOGRAPHY

"Most of what we reviewed—the winners and many others that we didn't award—had a certain elegance, a real restraint about it. There's an authenticity about this place and this group of designers that comes through in aggregate, which I find really impressive." —Bob Berkebile, FAIA



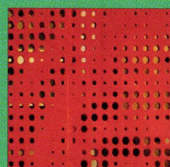
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SALA Architects
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PIERRE BOTTINEAU
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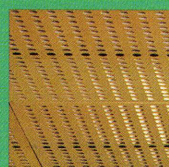
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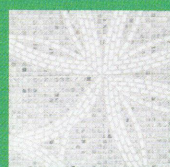
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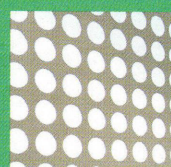
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LIBRARY
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LAKEWOOD GARDEN
MAUSOLEUM
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DOLLAR GENERAL
EMPLOYEE HUB
Leo A Daly
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M A T E R I A L

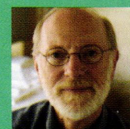
L O G I C

The eight 2012 **AIA Minnesota Honor Award** winners make compelling use of their materials

Arguably the most interesting architecture conversation in Minnesota each year takes place in early November in a hotel suite in downtown Minneapolis. That's when and where three nationally celebrated architects from other parts of the country judge the annual AIA Minnesota Honor Awards. The 2012 jurors, highlighted on this page, studied 71 digital submissions over a day and a half, with the majority of that time spent in spirited debate: Does the project respond in a powerful way to its surroundings? Is it correctly oriented for the path of the sun? Is the design of the interior as focused as that of the exterior?

Amid critiques and expressions of envy—the jurors lingered on several projects they wished they'd designed themselves—one observation was made over and over again. Juror Sharon Johnston, AIA, put it most succinctly when she commented on the “intelligence with which materials are used by Minnesota architects. The materials aren't just appliqué—they're integral to defining space.” This characterization resonates with each of the jury's eight selections, from the Lakewood Garden Mausoleum with its timeless rough-sawn granite to the Dollar General Distribution Center Employee Hub with its perforated metal skybridge. Whatever the building type or budget, Minnesota architects appear to have design down to a material science. —CHRISTOPHER HUDSON

JURORS



Bob Berkebile, FAIA, is founding principal of BNIM Architects in Kansas City, Missouri.

An accomplished architect and an influential environmentalist and preservationist, Berkebile is the founding chairman of the American Institute of Architects' Committee on the Environment (COTE) and was also instrumental in the formation of the U.S. Green Building Council and its LEED rating system. In 2009, he received a Heinz Award from the Heinz Family Foundation for his environmental leadership and his commitment to restoring social, economic, and environmental vitality to America's communities through sustainable architecture and planning. In 2011, BNIM Architects was named AIA National's Firm of the Year.



Sharon Johnston, AIA, is founding principal of Los Angeles' Johnston Marklee Architects, a firm whose work is unified by

an exploration of the relationship between design and building technology. Johnston Marklee draws upon an extensive network of collaborators in related fields to broaden design research, with a focus on the arts. Projects include the Menil Drawing Institute in Houston, Texas; DEPART Foundation's Poggio Golo winery in Montepulciano, Italy; Vault House in Oxnard, California; and Chile House/META, a community arts center in Penco, Chile. The firm has garnered P/A Awards and AIA Los Angeles and AIA California Council Honor Awards, among other honors.



Carol Ross Barney, FAIA, is founding principal of Chicago's Ross Barney Architects, a firm with an international


reputation for award-winning institutional and public buildings. Ross Barney Architects' work has been recognized with four AIA National Honor Awards and more than 25 AIA Chicago Design Awards, and Ross Barney herself received AIA's Thomas Jefferson Award for Public Architecture in 2005. Her drawings have been widely collected and exhibited by the Art Institute of Chicago, the Chicago Historical Society, the Museum of Contemporary Art Chicago, and the National Building Museum. She also teaches an advanced design studio at the Illinois Institute of Technology.

2012 AIA MINNESOTA HONOR AWARD WINNER

Rapson Redux

Rapson Redux,
an elegant expansion of
a Ralph Rapson-designed
home, honors the spirit
of the original design





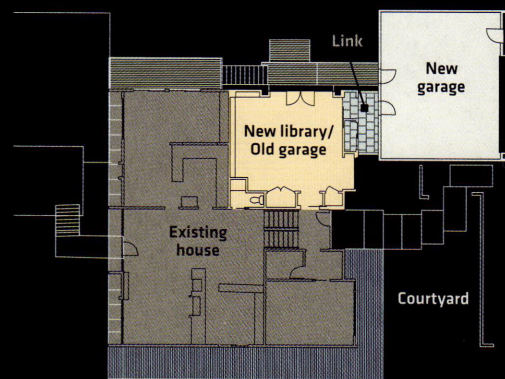
It would have been so tempting to try to do something else. But this architect put himself in Ralph's shoes and asked, "What would he have done?" —Jury comment

BY AMY GOETZMAN

Everything changes. Styles change, people change, and the land changes around them as the seasons and the years go by. Well-designed buildings can weather the march of time and stay vital and interesting, but sometimes they need a little refinement.

In the early 1960s, the late Ralph Rapson designed an intimate home in a ravine in St. Paul. Within 10 years, it changed hands, and the new owners bought the lot next door. They loved the house and at one point even talked to Rapson about doing an addition, but the renowned modernist had moved on; his ideas had changed. The little house stood as a charming monument to the enduring qualities of late-mid-century style.

But the owners' lives changed. They needed new, inspiring spaces for entertaining, and more-functional living spaces. So they commissioned SALA Architects' David O'Brien Wagner, AIA, to design an addition that adhered to Rapson's ideas while introducing a spark of 21st-century character. Accordingly, the addition is both seamless and distinct, mindful of Rapson's vision and fearlessly fresh.



By building a garage on the footprint of the existing driveway and converting the old garage into an airy library, the owners got the entertaining space they'd always wanted.

The new garage, whose butterfly roof echoes the crisp geometry of the house, has the added benefit of creating a courtyard for the entry garden.

"People often think of Rapson and the modernist forms of his era as rigid. He loved clean, simple lines, but he really understood how to design for site. He understood the nature of the place," says Wagner, who sat down and talked with Rapson in the years before his death. "This is a lovely house, and one of the things he did so well was to respond to the site and the context of the beautiful wooded lot. When you think of International Style, you think of design that can be placed anywhere in the world. But this house is very much of this place."

Wagner's solution for the homeowners was to design a new attached garage on the existing asphalt driveway and transform the original garage into a soaring library and gathering space. "The home's other living spaces float gracefully above the ground, offering tree-house-like vistas," says Wagner. "The library gave us an alternative opportunity: to provide the owners with direct visual and physical connection to the gardens." The new garage, whose butterfly roof echoes the crisp geometry of the

>> continued on page 49

RAPSON REDUX

Location:
St. Paul, Minnesota

Clients:
Jack and Linda Hoeschler

Architect:
SALA Architects
salaarc.com

**Project architect
and lead designer:**
David O'Brien Wagner, AIA

Landscape designer:
Slawson Creations

General contractor:
North Star Remodeling

Size: 830 square feet

Completion:
March 2009

Photographer:
Troy Thies Photography



2012 AIA MINNESOTA HONOR AWARD WINNER

Pierre Bottineau House

The building has become something quite serene, transformative.
The simple stair evokes a quality of space that's quite powerful. —Jury comment



An extraordinary restoration transforms the 1854 Pierre Bottineau House from a crumbling makeshift granary to a crisply detailed interpretive center

A corner of the main-floor interior was left unfinished to reveal the home's balloon-frame construction—a revolutionary method at the time. Balloon framing used lighter lumber and nails instead of heavy timber and mortise-and-tenon joints.

MACDONALD & MACK



A century and a half of weathering and alterations made for a challenging research and restoration effort, as these "before" shots show.

By Linda Mack

From our July/August 2012 issue: "It was in desperate condition," says Stuart MacDonald, AIA, cofounder of the historic preservation firm MacDonald & Mack Architects, which was hired in 2007 to study and restore the house. The firm's report confirmed that it was Bottineau's house and that enough of it survived to make it worth restoring. It was a process of forensic architecture that would make a reality-TV producer salivate.

"We documented nail holes, saw marks, adze marks, plaster stains," says MacDonald. "We measured it within an inch of its life—at risk of our lives."

Most of the framing for the roof, walls, and floors survived, as did flooring, and there was a bit of cornice. With that measly evidence, one grainy photo that showed a pilaster corner, and a wealth of research on the conventions of Greek Revival architecture, the team was able to rebuild the house as it almost certainly was in 1854: a rectangular, side-gable, one-and-a-half-story wood-frame home with yellow siding, white trim, well-proportioned windows, and a beautiful two-panel door with sidelights. **AMN**

New location:

Elm Creek Park Reserve,
Maple Grove, Minnesota

Clients:

MnDOT and Three Rivers
Park District

Architect:

MacDonald & Mack
Architects, Ltd.
mmarchltd.com

Principal-in-charge:

Stuart MacDonald, AIA

Project lead designer:

Amy Meller, AIA

General contractor:

American Liberty
Construction, Inc.

Size:

1,350 square feet

Completion:

Spring 2010



BRANDON STENGEL, ASSOC. AIA/FARMKIDSTUDIOS.COM

The Essential House offers up a viable model for infilling empty urban lots with affordable and sustainable modern homes

By Thomas Fisher, Assoc. AIA

Architects help revitalize cities by designing buildings, of course, but they also do so by seeing possibilities others have overlooked and showing the potential of places others have dismissed. Daniel Yudchitz, AIA, demonstrates this vision in his Essential House, which he designed and built with his architect father, Bill Yudchitz, in St. Paul's urban core. Winner of a 2012 AIA Minnesota Honor Award, the house exemplifies the power of architecture to prompt urban reinvestment as well as to promote new models of affordable, sustainable living.

While working at HGA Architects and Engineers, Yudchitz wanted to build a house for himself. He found a corner lot that had been on the market for a while, possibly because of its location a block from I-94, which has divided St. Paul's Rondo neighborhood since the 1960s. But Yudchitz saw its potential. "It's a diverse neighborhood, close to light rail, with a lot going on," he says, and so he bought the lot for \$6,300.

The front of the house (left) stands back from the corner, opening up the intersection and preserving the neighbor's view. The metal-clad, shed-roof house and garage (above) echo each other, linked by a cedar fence.

"I initially wanted to do everything on cash," he adds, "building a shell and infilling it as money became available." When that didn't work financially, he applied for a construction loan, which revealed the extent to which lending and appraisal practices interfere with innovation. Yudchitz intended to build a bedroom loft, but "for a 1,000-square-foot house," he says, "the bank insisted on at least two bedrooms." And the appraiser "downgraded the house's value \$10,000 because of its contemporary design."

Still, Yudchitz persevered in designing his low-cost, low-energy dwelling. A mere 24 feet square and \$160 a square foot, the house has a single living/dining/kitchen space alongside a bathroom and laundry room on the first floor, and two small bedrooms with plywood-panel walls that open up to a library/office loft. The north, east, and west sides of the home boast triple-glazed windows and heavily insulated, 11-inch-thick exterior walls, while the south wall employs an expanse of double-glazed glass to help warm the radiant concrete slab. Two-kilowatt photovoltaic panels on the roof provide nearly all of the electricity needed to heat the house; one heat-pump air-conditioner cools the interior on hot summer days. Yudchitz calls the home "passive-house lite."



RYAN CHERNIK



The budget didn't keep the architect from celebrating space and the joys of light. The house transcends its simple construction to point the way to our collective future. —Jury comment



Location: St. Paul, Minnesota **Architect and client:** Daniel Yudchitz, AIA **Cost:** \$160,000

Size: 1,000-square-foot house plus 600-square-foot garage/workshop **Completion:** September 2012

But it does much more than save energy. Yudchitz pushed the shed-roof house back on the lot to preserve the side-yard view of the neighboring home and to honor the street corner. He made the front and sides of the house visually recede by cladding them in corrugated steel with a black Kynar finish—a move that throws the crisp cedar walls and fences of the enclosed backyard into sharp relief. At the back of the lot, a shed-roof garage-and-workshop echoes the shape of the main house and drains runoff into the backyard garden and rain barrels.

Yudchitz wanted the house “to contribute to the architectural conversation.” And contribute it does, showing not only the livability of an energy-efficient affordable house but also the potential of overlooked lots in urban neighborhoods. It’s exceptional—and essential. **AMN**

Radiant-heated concrete floors and thick, insulated exterior walls (above) keep the house warm in winter. The open mezzanine and stairwell (left) allow air to circulate, as do the upper level’s sliding plywood walls (top left), which divide the bedrooms from the study.

Cedar siding lines the fences and the walls of the house and garage that face the private backyard. The south-facing glass wall visually ties the interior of the house to the yard, which features pervious paving, raised planting beds, and a central tree.




The architects of Chicago's State Street CityTarget insert a modern brand into a flagging retail landmark in a way that heightens the vitality of both



ALL PHOTOS (UNLESS NOTED OTHERWISE) GILBERTSON PHOTOGRAPHY





It's not often that you see projects that are this responsible.
A+ for Target for choosing to revitalize a landmark in a high-density area. —Jury comment

By Linda Mack

In 1903, Louis Sullivan's Carson Pirie Scott store opened on Chicago's State Street. Its large store windows, open merchandise layout, and cast-iron ornament revolutionized department-store design.

In July 2012, the appearance of Target's signature red bull's-eye in the second floor rotunda of the long-vacant Carson Pirie Scott space signaled another revolution. Geared to the urban shopper, Chicago's CityTarget store is smaller than the usual suburban big box. It employs such old-fashioned retail elements as display windows and—gasp—mannequins. And, in a promising blend of old and new, its savvy retailing is drawing throngs of shoppers to an American architectural landmark.

To understand how revolutionary CityTarget is, consider the fact that the discount retailer's store-location team longingly reviewed—and regretfully dismissed—the vacant Carson Pirie Scott space in 2007. "It didn't work, even for a unique store," says Target Store Design project manager Mary Shaffer, AIA. "It would have needed three floors." (A "unique store" is one whose layout doesn't fit the usual Target prototype.)

Then came the 2008 recession and, coincidentally, a new Target CEO, Gregg Steinhafel, says Rich Varda, FAIA, Target's senior vice president for store design. "We'd talked about the need to get into smaller locations in high-design urban areas," Varda recalls. "Suburban growth had slowed due to changing demographics and the economy, reinforcing our efforts to find more urban locations. So we developed a prototype that's more flexible, offers different merchandise, and has smaller backrooms and loading docks." Chicago's urban-conscious Target was one of five CityTargets to open in 2012, with more in the works.

The challenge for Target's architects, engineers, and store planners was to design a store that looks and works like a Target but is 10 percent smaller, spans two levels and nine different structures, and preserves the building's historic integrity.

"The first thing was to understand the history and the building," says Heather Sexton, Assoc. AIA, the lead designer for the project. Because what is now called Sullivan Center is designated both a city and a national historic landmark, the project team worked closely with the Illinois State Historic Preservation Office and Chicago's Historic Preservation Division, which scrutinized every decision, including what tools could be used to restore the interior's historic column capitals.

Minneapolis-based Target makes its mark on Chicago's groundbreaking Carson Pirie Scott department store with a red bull's-eye in the second-floor rotunda and two-story perforated metal banners in the large windows. The pattern on the red screens combines the Target logo and elements of Louis Sullivan's fluid cast-iron ornament.

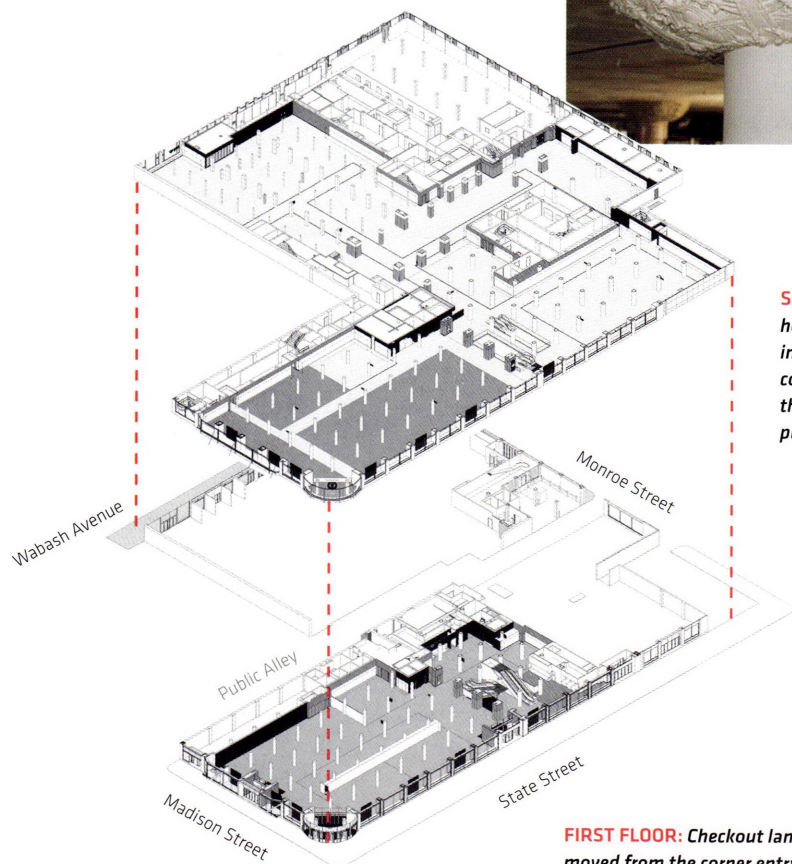
"I especially love this project from the street, and how the architects introduced new metal and new pattern and juxtaposed it with Sullivan's original iron ornament."

—Jury comment

RYERSON AND BURNHAM LIBRARY



The original ornamental column capitals are considered to be among the nation's most significant. The ones on the second floor were covered with layers of paint or missing entirely. Only wood, rubber, and fine brushes and a soft puff of air could be used to restore them.



SECOND FLOOR: Clothing, housewares, and food, presented in a market setting among the columns, are easily accessed from the stockroom, which spans the public alley and several buildings.

FIRST FLOOR: Checkout lanes were moved from the corner entry to the back of the space to keep the rotunda uncongested. The lower level features Target's first Pret a Manger.



The acrylic, LED-lit circle-and-dot sits several feet back from the rotunda windows to meet historic guidelines.



Next came the practical but essential questions of how to get the product into the store and how to arrange the merchandise. The loading dock is small, with two bays for 28-foot trucks rather than the usual four bays for 53-foot trucks. And, because of the narrow receiving area, a Willy Wonka-like conveyor swirls goods up to the second-floor stockroom. As they often are, merchandise "adjacencies" were adjusted to fit the two-level space: Health and beauty and active apparel are on the first floor; food, housewares, and men's, women's, and children's clothing are on the second floor.

What's new? All visible glass in the store windows, merchandise displays in those windows, Target's first use of mannequins, and sleek checkout lanes located at the back of the first floor rather than right inside the iconic corner rotunda.

>> continued on page 50



CHICAGO STATE STREET CITYTARGET

Location:

Chicago, Illinois

Client:

Target Corporation
www.target.com

Design architect:

Target Store Design

Principal-in-charge:

Rich Varda, FAIA

Project lead designer:

Heather Sexton, Assoc. AIA

Architect of record:

RSP Architects
rsparch.com

Construction manager:

Walsh Construction

Size:

135,300 square feet

Completion:

July 2012

Photographer:

Gilbertson Photography

2012 AIA MINNESOTA HONOR AWARD WINNER

Nelson Cultural Center, American Swedish Institute

ARGILL COMMONS

LARSON HALL
HOPPER TERRACE

Location:
Minneapolis, Minnesota

Client:
American Swedish Institute
asimn.org

Architect:
HGA Architects and Engineers
hga.com

Principal-in-charge:
Gary Reetz, FAIA

Core project team:
Tim Carl, AIA;
Andrew Weyenberg, AIA;
Nancy Blankfard, AIA;
Michael Bjornberg, AIA

Energy modeling:
The Weidt Group
twgi.com

Landscape architect:
HGA

General contractor:
Adolphson & Peterson

Size:
34,000 gross square feet

Completion:
June 2012

Photographer:
Paul Crosby

It's new, but it has a deep respect for what's there, and the two buildings relate very well.
An elegant project. —Jury comment

AT THE AMERICAN SWEDISH INSTITUTE, A BOLD MANSION EXPANSION ADDS CONTEMPORARY DESIGN AND AMENITIES

By Colby Johnson

From our November/December 2012 issue:

"The entire design process was driven by respect for the mansion," says American Swedish Institute president Bruce Karstadt of the iconic 1908 Turnblad mansion, built by Swedish newspaper publisher Swan Turnblad. The Chateausque landmark has served as the institute's home since its founding in 1929. "Our objective with the addition was to build a contemporary space that resonates with our connection to modern-day Scandinavia and meets our growing functional needs. Most important, though, was that the new space encourage an increased appreciation for the historic mansion."

Designed by an HGA Architects and Engineers team led by Tim Carl, AIA, the airy, 34,000-square-foot addition opened in June and houses many of ASI's high-traffic offerings, including an exhibit gallery, an expanded gift shop, ample meeting and event spaces, and the open cafe.

"It was very important to ASI that the mansion remain the focal point and centerpiece of the campus," says Carl, who in preparation for the project did a "deep dive" into Swedish design and culture, including a trip to Sweden to meet with consulting Swedish architects. "Creating a friendly, usable outdoor courtyard was vital

to our overall design because it gives visitors space from which to view the mansion." The new wing wraps around the courtyard with a two-story glass curtain wall and large windows that frame stunning views of the mansion from almost every inch of the new space. **AMN**

It's hard to get lost in the Nelson Cultural Center: The open interiors all enjoy generous views to the courtyard and castle. The exterior pays tribute to the Turnblad mansion with slate-shingle cladding—the same material found on the mansion's roof.



CHILDREN niños

**THE NEW MCALLEN MAIN
LIBRARY IS SO LIVELY AND
BRIGHT YOU'D NEVER GUESS
IT USED TO BE A WALMART**

A true transformation in not a lot of moves. It has a nice, clear plan with a hierarchy of spaces. I can imagine kids running into this space and really liking it. —Jury comment

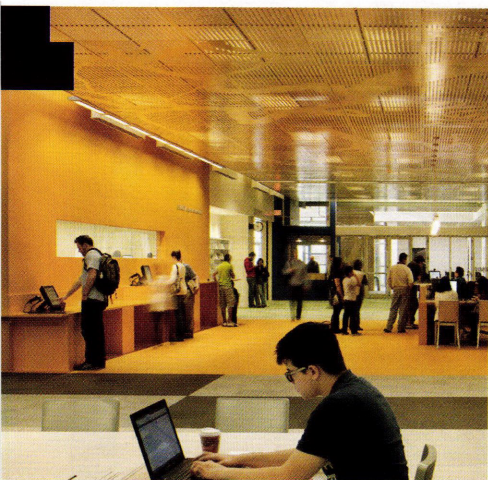


A laser-cut wood ceiling plane runs the length of the new McAllen Main Library, bringing down the scale of the vast interior and leading patrons through the library.

BY COLBY JOHNSON

When the City of McAllen, Texas, first hired Minneapolis architecture firm Meyer, Scherer & Rockcastle (MS&R) to transform the interior of an abandoned downtown Walmart into a vibrant new library for the community, the principal in charge, Jack Poling, AIA, knew he and his design team had their work cut out for them.

“Not only was the space massive; it was all on one level,” says Poling of the 124,500-square-foot building that today is the largest single-story library in the U.S. “Generally, big-box retail spaces work really well for libraries because they offer a big rectangle with the entry on one side facing the parking lot. It’s functionally ideal. But the challenge posed by this project was, ‘How do you make the building function in a way that doesn’t leave patrons feeling like they have to walk more than 100 yards to get to their destination?’” That’s a difficult nut to crack on a building the size of nearly two and a half football fields.



The design team played with colors, forms, materials, and light to create stimulating study spaces. An orange ceiling spine intersects with the wood ceiling plane at the library's main service center.

MCALLEN MAIN LIBRARY

Location: McAllen, Texas	Exterior architect: Boultinghouse Simpson Gates Architects bsgarchitects.com
Client: City of McAllen	General contractor: Barcom, Inc.
Interior architect: Meyer, Scherer & Rockcastle, Ltd. (MS&R) msrltd.com	Size: 124,500 square feet
Principal-in-charge: Jack Poling, AIA	Cost: \$14 million (construction)
Project lead designers: Steven Rothe; Leanne Larson	Completion: December 2011
	Photographer: Lara Swimmer

"We serve a wide variety of people with a wide variety of needs," says McAllen Main Library director Kate Horan. "We wanted our new space to give the community what it wants but also what it needs, all in a beautiful, inviting package."

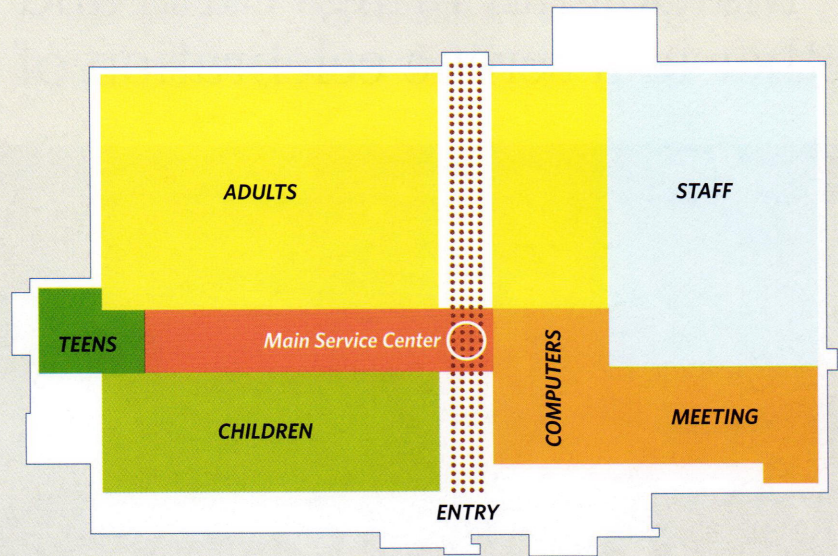
The project originally called for four primary program areas—children's services, adults' services, community computer and meeting rooms, and staff spaces—and later added a teens' area that's accessible through the adults' collection, intentionally separated from the children's library. Poling and his team broke the vast interior into quadrants, with the children's section near the entrance so young users would be ushered into their spaces right away. The meeting rooms were also placed in the front so the library could keep those spaces open after-hours.

The interior transformation from Walmart to community center began with a wash of white paint over walls and overhead mechanical systems to establish a neutral shell. From there, MS&R distinguished each service area with unique materials, motifs, and colors inspired by the seasonal migration of wildlife through the McAllen area. "The library started as a big white box on the inside; then we infused colors and patterns derived from the surrounding nature," Poling explains.

>> continued on page 52



Architect Jack Poling and his MS&R team broke the vast interior into quadrants, with the children's section near the entrance so young users would be ushered into their spaces right away.



The building is divided into four primary program areas, all of which are quickly reached from the library's crossroads—the main service center.

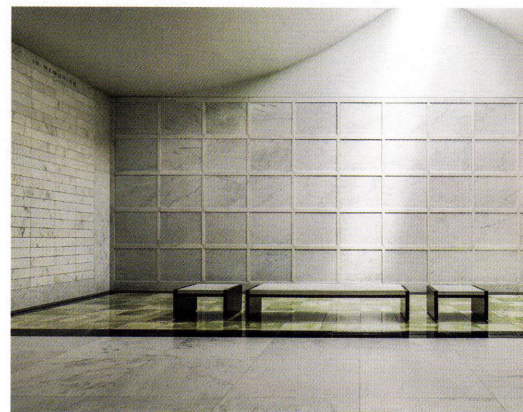


The colorful children's area, conveniently located near the library's entrance, features low bookshelves, family-friendly reading nooks, and a story-time room.

2012 AIA MINNESOTA HONOR AWARD WINNER

Lakewood Cemetery Garden Mausoleum

The Lakewood Cemetery Garden Mausoleum brings earth and sky together in a serene celebration of life



The exterior's elegant arrangement of rough-sawn granite, white-marble mosaic, and glass creates an atmosphere of timelessness in the sunken garden.

Location:
Minneapolis,
Minnesota

Client:
Lakewood Cemetery
Association

**Architect
and engineer:**
HGA Architects and
Engineers, hga.com

Principal-in-charge:
Daniel Avchen, FAIA

Design principal:
Joan Soranno, FAIA

Project architect:
John Cook, FAIA

Landscape architect:
Halvorson Design
Partnership

Owner's representative:
Nelson, Tietz & Hoyer

General contractor:
M.A. Mortenson Company

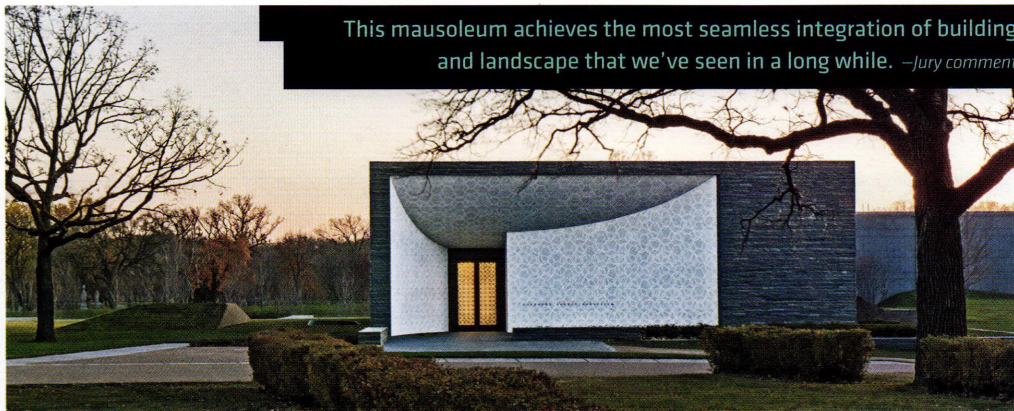
Size: 24,500
gross square feet

Cost: \$25.2 million

Completion:
January 2012

Photographer:
Paul Crosby

This mausoleum achieves the most seamless integration of building and landscape that we've seen in a long while. —Jury comment



BY THOMAS FISHER, ASSOC. AIA

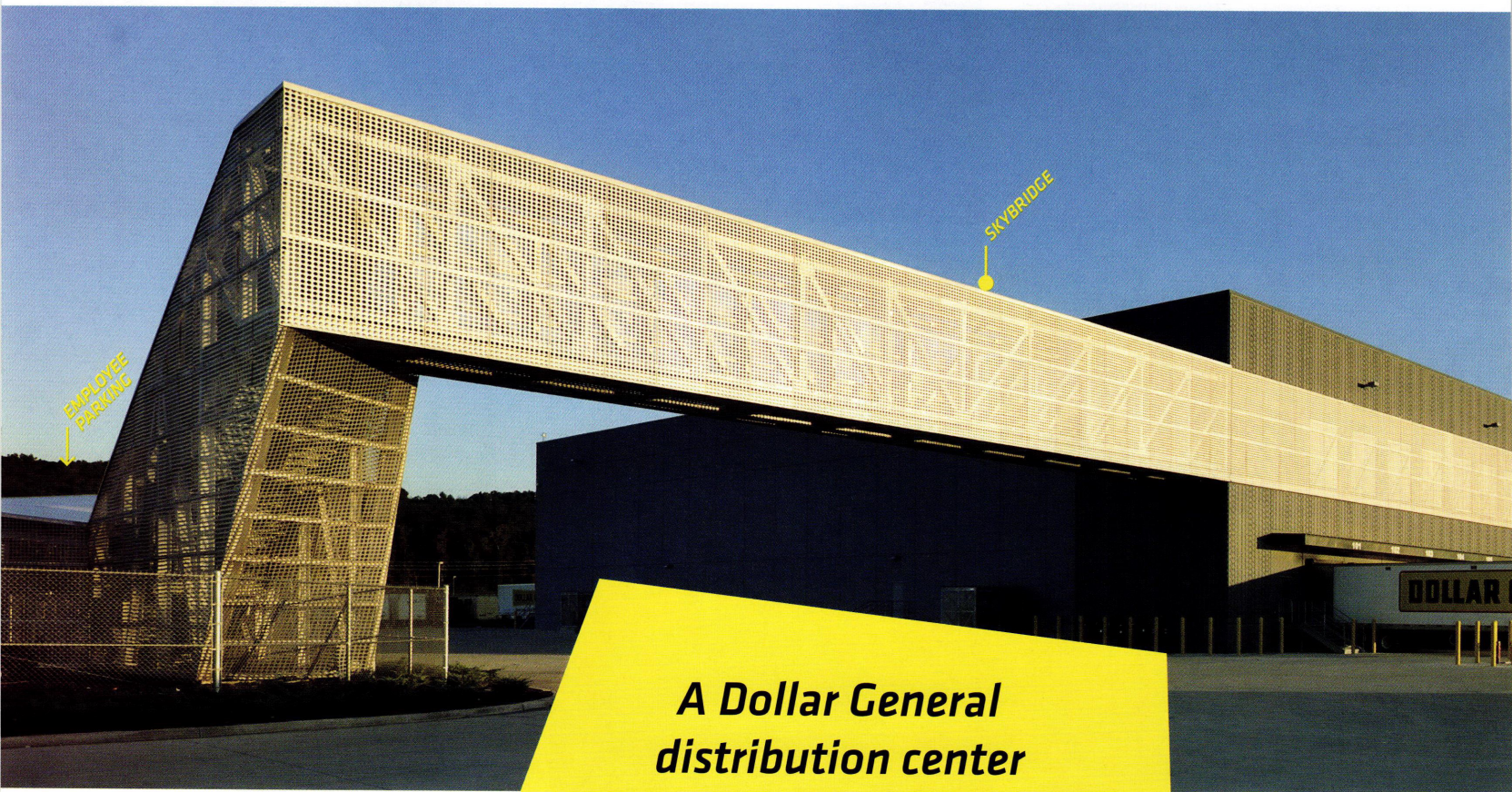
From our November/December 2012 issue:

Visitors can access [the world outside the mausoleum] through glass-and-bronze doors that open to the gorgeous garden, redesigned as part of this project. The garden centers on a large, shallow pool of water, which spills over its edges to provide a pleasant background sound and a powerful evocation of the shedding of tears. Wide stone paths, raised parterres of grass in beds of stone, and alleys of trees shading elegant stone benches all surround the pool and make this outdoor space one of the most restful and visually refreshing landscapes in the city. In the 19th century, people often went to cemeteries to relax in nature; Lakewood's tranquil new garden just might rekindle that tradition.

The mausoleum itself could rekindle something else. Such buildings have long served as places in which the living remember the dead, and yet, in a youth-oriented culture like ours, contemplation of death is usually avoided. Mausoleums remain largely empty as a result. But this one is different: It uses architectural means to convey what it might feel like to pass from life to death. Visitors enter the mausoleum by descending into the ground, looking back up to the sky through rectangular openings in the earth and out to nature through windows with the proportions of a columbarium niche.

In the process, people can experience a sense of catharsis all too rare in modern architecture. By walking visitors through the separation from reality that comes with death, the Lakewood Garden Mausoleum helps mourners overcome loss and emerge from the building, as if from a tragic play, emotionally restored and newly appreciative of what it means to be alive. **AMN**





***A Dollar General
distribution center
rewards its workforce with
a lofty, light-filled break
room and jaw-dropping
pedestrian bridge***

By Camille LeFevre

It's not often that a company selling off-brand, generic, and closeout merchandise in strip-mall stores can be persuaded to pursue award-winning design. But when Dollar General Corporation, a variety-store chain based in Tennessee, approached Leo A Daly with a need to improve employee safety and retention at its distribution center in Bessemer, Alabama, architect Bill Baxley, AIA, thought, "We should be able to do something with this typology."

By which he meant an immense warehouse where 600 employees and a large fleet of trucks and tractor-trailers work to move product across the country. "These distribution buildings have

infamously tight margins," says Baxley, design director in Leo A Daly's Minneapolis office. "And any employee amenities usually show up as warts on the sides of these buildings. We didn't want to do that."

Baxley and his team addressed the safety issue—the need to convey workers from an outer parking lot, across truck lanes, into the building—with a dramatically angular sky-bridge composed of steel beams and perforated anodized-aluminum panels. It carries employees to the warehouse's second level, where it

>> continued on page 54

Location:

Bessemer, Alabama

Client:

Dollar General Corporation

Architect:

Leo A Daly
leoadaly.com

Principal-in-charge:

Wesley Grandstrand

Project lead designer:

Bill Baxley, AIA

Energy modeling:

Deborah Reider

Landscape architect:

Holcombe Norton Partners

General contractor:

Clayco

Size:

969,000 square feet

Cost:

\$64 million

Completion:

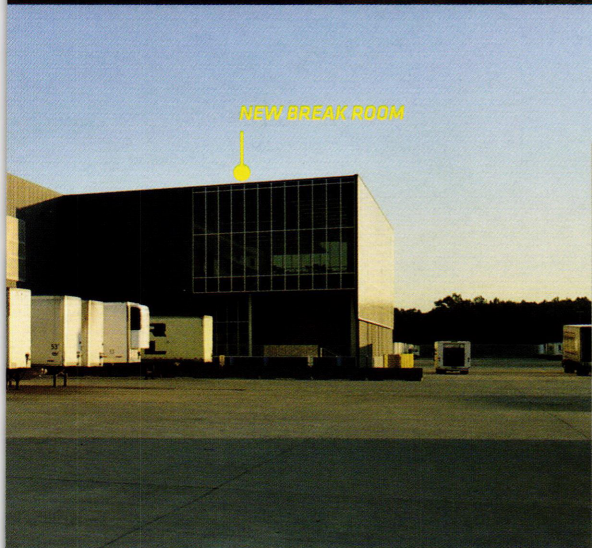
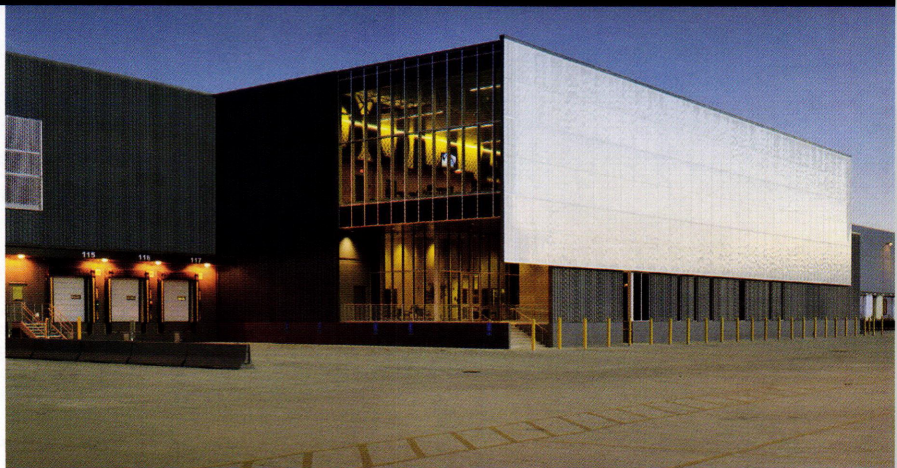
April 2012

Photographer:

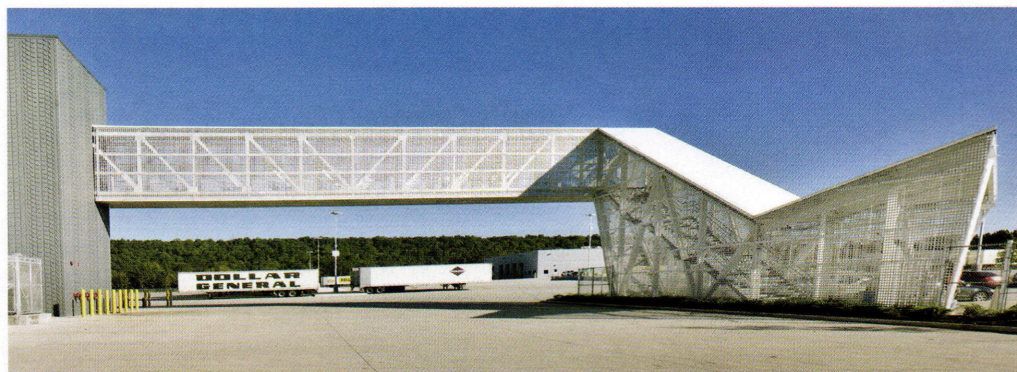
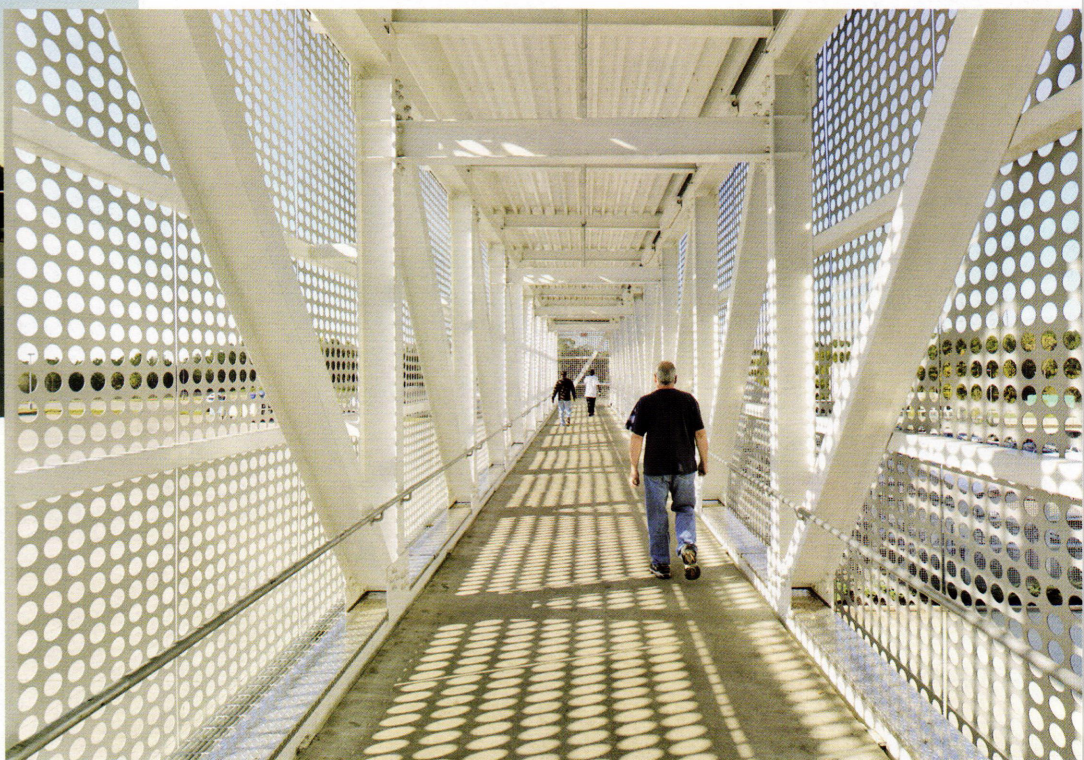
Bill Baxley, AIA



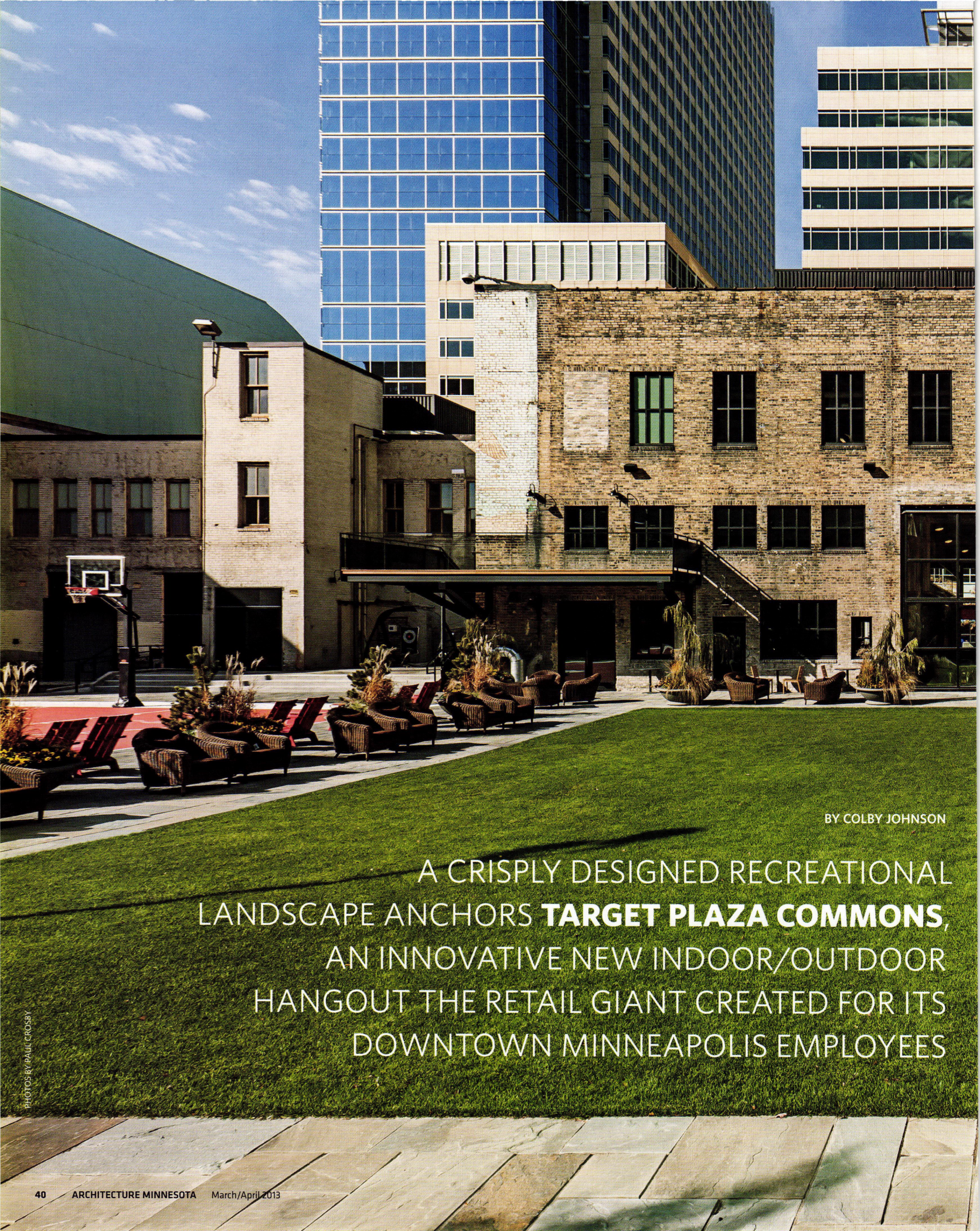
The bridge piece and the hub itself come together in an efficient yet magical way.
Great transition of materials. —Jury comment



Above: The cafeteria-style break room enjoys a wash of diffuse light through its south-facing translucent wall. Floor-to-ceiling glass on the east and west sides of the room offers employees views out to docking operations.



Left and above: The anodized aluminum lining the skybridge reads white in intense sunlight. The custom-fabricated panels were only affordable because they were overruns on a different project: the Stanley Saitowitz-designed Tampa Bay Museum of Art.



BY COLBY JOHNSON

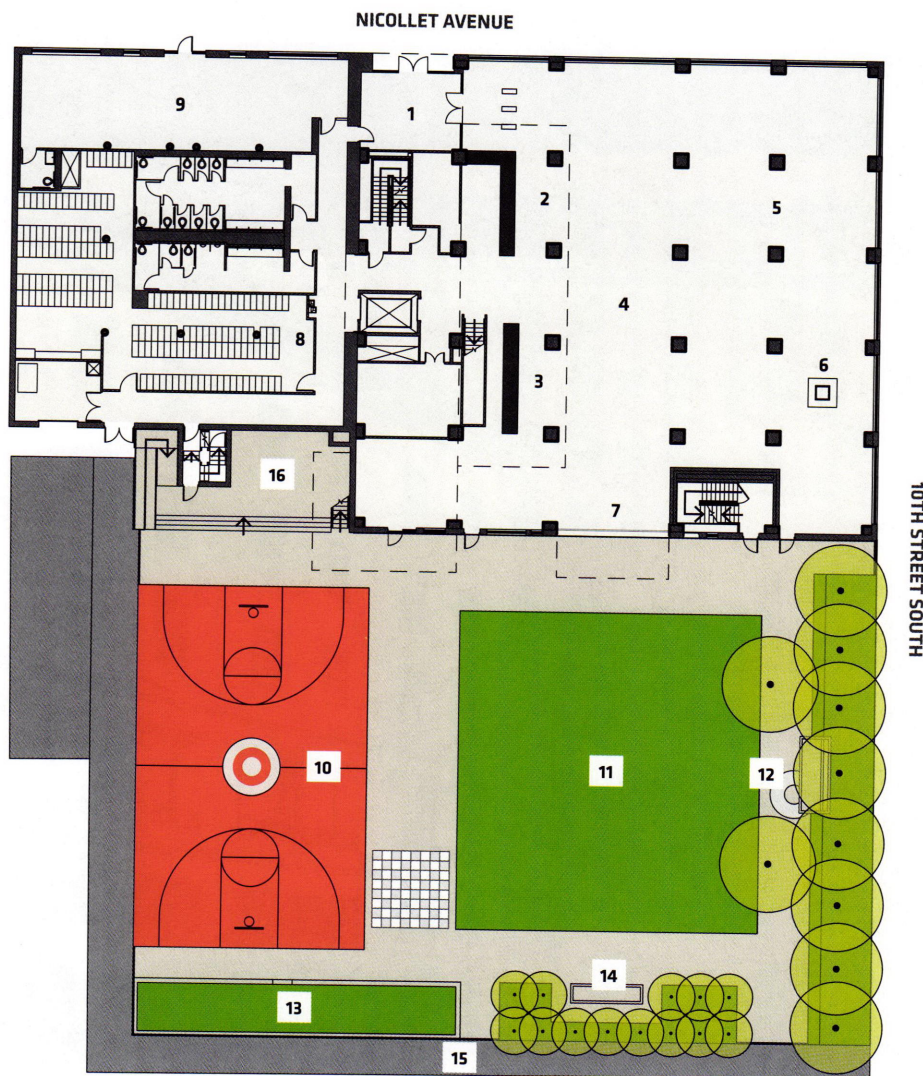
A CRISPLY DESIGNED RECREATIONAL
LANDSCAPE ANCHORS **TARGET PLAZA COMMONS**,
AN INNOVATIVE NEW INDOOR/OUTDOOR
HANGOUT THE RETAIL GIANT CREATED FOR ITS
DOWNTOWN MINNEAPOLIS EMPLOYEES

p10577439

Tibb
ET

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Field Target



The new indoor/outdoor Target Plaza Commons offers 45,000 square feet of flexible work, meeting, and recreational spaces for Target team members.

FIRST LEVEL

- 1 Entrance
- 2 Check-in
- 3 Bistro
- 4 Bistro seating
- 5 Commons Hall
- 6 Fireplace
- 7 Overhead garage door
- 8 Bike storage
- 9 Fitness room

OUTDOOR SPACE

- 10 Basketball court
- 11 Lawn
- 12 Water feature
- 13 Bocce ball court
- 14 Fire pit
- 15 Bike path
- 16 Grilling area

"WE WANTED THE DESIGN TO FOSTER CREATIVITY, COLLABORATION, TEAM BUILDING, AND INDIVIDUAL WELL-BEING. IT NEEDED TO OFFER A DIFFERENT ATTITUDE AND ENVIRONMENT THAN EXISTS IN TARGET'S TRADITIONAL CORPORATE SPACES ACROSS THE STREET."

—TARGET SENIOR VICE PRESIDENT
RICH VARDA, FAIA



The easily accessed bike storage room is every pedal commuter's dream come true. It can accommodate 220 bikes.

It's 7:30 on a gorgeous spring morning. A young Target team member rolls up on his Bianchi road bike to a gate at the recently opened Target Plaza Commons at 10th Street South and Nicollet Avenue in downtown Minneapolis. After his 15-mile daily commute from Eden Prairie, he unclips from his pedals, retrieves his Target badge from his messenger bag, and ushers his bike along a path around an eye-popping courtyard to the entrance of a bicycle storage room, where he racks his bike in one of the 220 spaces.

He notices one of his tires is low, so he quickly writes up a service request form before heading to the nearby spa-quality locker room to freshen up. On one of the large flat-screen TVs overhead, the Weather Channel delivers a sun-filled forecast—

perfect for his morning meeting scheduled to take place in the aforementioned 20,000-square-foot outdoor courtyard.

"Our goal was to create a casual, comfortable space that our team members can both work and relax in," says architect Rich Varda, FAIA, Target's senior vice president of store design. "We wanted the design to foster and support creativity, collaboration, team building, and individual well-being. It needed to offer a different attitude and environment than exists in Target's traditional corporate spaces across the street."

Opened in October, Target Plaza Commons offers a total of more than 45,000 square feet of flexible indoor and outdoor spaces.



The main interior space flows seamlessly out to the courtyard lawn through a 20-by-25-foot glass garage door along the building's back wall.

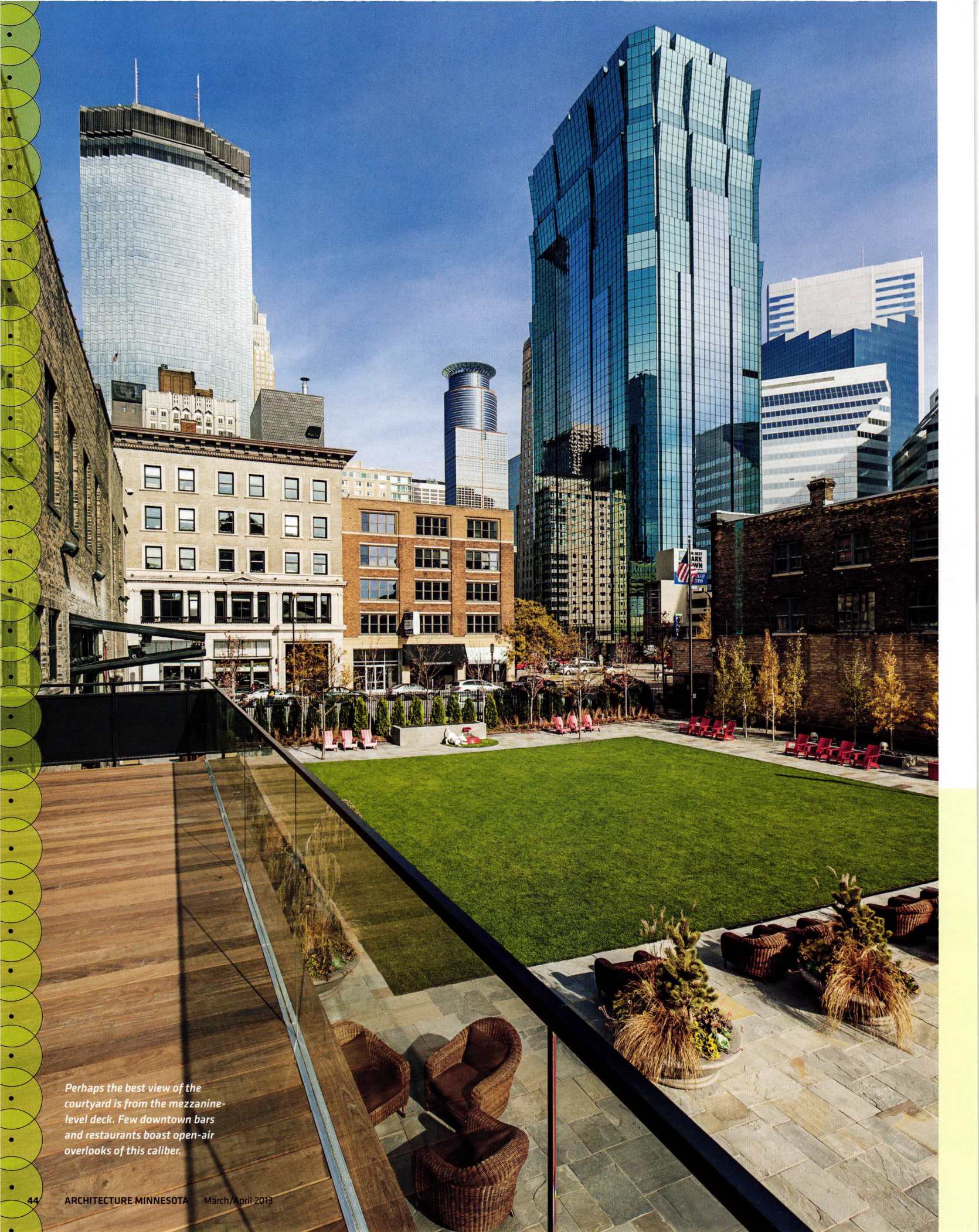


Julie Snow Architects' biggest move on the interior was wrapping the mezzanine in raw hickory hardwood. Otherwise, the designers mostly left the board-formed concrete exposed.



For Target's sun lovers, the crown jewel of the commons is unquestionably the remarkable landscape, which boasts a large lawn, a Target-red basketball court, a bocce court, a custom-designed and branded water feature that flows into the Target dog's water bowl, a gas grill and fire pit, and an array of flexible outdoor furniture. "You just don't find outdoor spaces like this in the middle of downtown," says John Montgomery, AIA, senior architect and design project manager with Ryan Companies, which led the project. "It provided Target with an amazing opportunity to do something really special."

But the two old buildings on the property had awesome potential of their own, as Ryan Companies discovered when it began stripping the interior of the complex down to its structure. That's when Julie Snow, FAIA,



Perhaps the best view of the courtyard is from the mezzanine-level deck. Few downtown bars and restaurants boast open-air overlooks of this caliber.

In the commons, employees can work individually, meet with others, or just unwind, thanks to a variety of comfortable seating options.



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and Matthew Kreilich, AIA, of Julie Snow Architects were brought in to lead the design of the interior architecture.

“The space was absolutely spectacular on its own,” says Snow. “With exposed 22-foot-high ceilings, it had this gorgeous, raw quality of ancient ruins that was really powerful. Our effort from the beginning was to retain that original quality as much as possible.” To accomplish this, Snow and Kreilich, in close collaboration with Ryan Companies and Target’s internal teams, incorporated complementary industrial materials such as steel, wood, and glass in the new design.

In addition to preserving the rawness of the board-formed-concrete interior, Target needed to create a space that would foster a wide variety of social functions, says Kreilich. “Our challenge

was to bring those [industrial] elements to an environment that could also host different scales of activities, from large corporate events to one-on-one meetings and team-building sessions,” he explains.

The design team responded by dividing the large open space into three linear zones, or bays. The two slightly narrower bays house various clusters of informal seating to mitigate the vastness of the room, says Snow, while long library tables provide employees with workspaces. The zone lining the 10th Street perimeter boasts a modern industrial fireplace and a series of built-in benches beneath soaring windows. The widest bay, furnished only with bistro tables and chairs, runs through the center of the main building and out a 20-by-25-foot glass garage door to the courtyard.

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A Target-red basketball court, Target-red chairs, and a crisp green lawn pop in the otherwise brick-and-stone courtyard environment.

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Scene Maker

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and I also knew of David's history with the city of Minneapolis, so I just thought we'd see if we could make it work.

What was his reaction to the space?

He loved it. Creative types tend to share that sentiment about the building. It's sort of hard to walk into the space and *not* be moved by it on some level.

Are you also leaving the old mattress factory in a raw state? Or is it getting a good polish?

A little of both. We sort of took it apart to a brick shell and then put it back together again. So it'll be a state-of-the-art building with a patina to it. We're building an amphitheater in back with blocks of stone from the old Metropolitan Building, and we also took columns salvaged from the Great Northern Railroad Depot and stood five of them up in front of the parking lot. They make a big impression.

Who can use the amphitheater?

Anyone. It's like Icehouse Plaza, where a number of people have gotten married. The amphitheater can be used for anything, including private events, free of charge. Our intention from the beginning was to have it be a living room for the neighborhood.

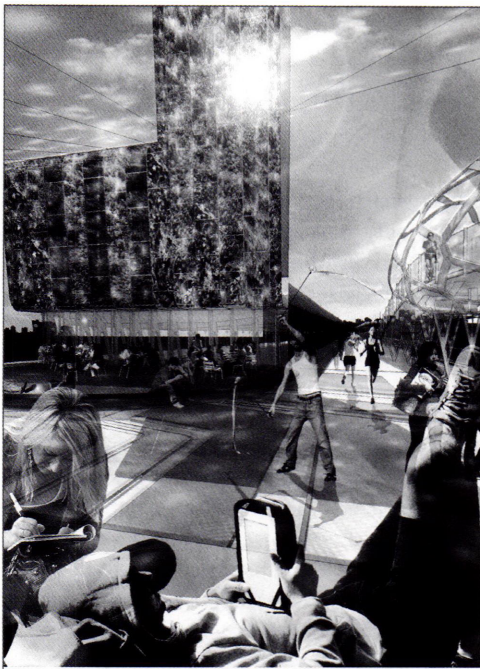
Is there a financial formula you use when investigating available properties for redevelopment? Or is it more of an intuitive thing, where you say to yourself, "I like this—creative people are going to want to be in this space"?

Definitely the latter. Quite honestly, a lot of my work is fairly self-indulgent. I ask myself, "Is this space interesting?" And if it is, "How could I improve upon it?" That's really all it is. I do try to be as thorough as possible, because old buildings often have surprises. But there's no litmus test or checklist.

A related question: Did the economic downturn enhance opportunities for the kind of projects you do?

Good question. I can say that, as a result of the downturn, opportunities have presented themselves that probably wouldn't have been there in the boom. But the downside of that is that you don't have the robust tenant demand you'd have in the good times. So there are tradeoffs.

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Scene Maker

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Let's switch tracks. A streetcar system has been proposed for Minneapolis, and two lines extending north and south, respectively, from downtown appear to have the best chance of being built. What are your thoughts on that kind of investment? I'm pro-streetcar. What I try to accomplish with the developments I'm involved in is to create an atmosphere—to create enchantment—and to do that you sometimes have to apply unconventional thinking. In trying to solve the problem of moving people around the city, we clearly have alternatives that will cost less money and be more efficient than streetcars. What's not going to show up in a study is the enchantment—the chance occurrence—that's going to be gained by being able to ride a streetcar as opposed to a large bus or LRT car. I'm a big believer in creating ambience, which is hard to quantify economically.

Look, the kids growing up here today may or may not choose to stay in the Twin Cities; they'll be able to move around the country at will. The question is, what are we creating for them that will make them say, "Wait a minute, I don't want to go to New York or L.A. I want to stay here, because it's super interesting"?

So what do you picture when you think of the future of the Twin Cities? What's your best hope for it? I'm hoping for something more interesting, more exciting. I'd like us to have more opportunities to come across places and environments that are disruptive to the status quo—where climbing gyms, for example, are situated next to restaurants. Putting one space unexpectedly next to another can help us recalibrate our thinking about what makes a city vibrant.

We have a great community here. We're known for our innovation and creativity—we really are. But I find most of our real estate fairly monotonous and boring. Do you feel the same way?

I do. We seem to be afraid of color and adventuresome architecture. It's a shame.

It is a shame. But just because it *is* doesn't mean it *has to be*. I was half-joking earlier when I said that my work is self-indulgent. But there are a lot of people like me who want these interesting spaces, who want that historic character to come through and yet be layered with contemporary features, who want that juxtaposition. We get little glimpses of it here and there, but there's nowhere near enough of it.

I don't know why we don't see more of it. Maybe it's the stoic nature of Midwesterners, or the

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Scene Maker

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fact that real estate development is so driven by economics, because the risks are so high. People think, "Oh no, we can't tear down a building to create a plaza because that's *revenue*."

You're referring to Icehouse Plaza. I'm a regular at the little Jasmine Deli next door, and I couldn't believe my eyes as I watched the plaza take shape. Such an engaging urban space in an unexpected location. It was a great project, but I had so many people tell me not to tear that building down. I told them, "I have a concept here, and I think the long-term dividends will be stronger than what I might achieve in the short term." I never looked back for one second. It was completely the right decision to take it down.

Great to see the Metropolitan foundation stones in that space, too. Yeah, they worked out really well over there. Those stones are sort of like the DNA of Minneapolis. People are profoundly interested in where they came from, and I'm just flattered to have had a tiny role in bringing them back. **AMN**

Rapson Redux

<< continued from page 22

house, has the added benefit of creating a courtyard for the entry garden. No new ground needed to be broken, which preserved the stunning Japanese garden on the northwest side of the home.

"The gardens were designed by David Slawson, and they work so well with the home and the site," says Wagner. "They actually divert water flow during rains and snow melt, thus serving a functional as well as an aesthetic role."

That combination of beauty and utility extends to the exterior of the garage. Wagner had immediately been attracted to Rapson's redwood siding, but he clad the addition in more sustainably harvested western red cedar. "The cedar is applied as a rain-screen," Wagner explains. "An air space behind the boards allows water to drain away and the cedar to dry evenly." It's a performance upgrade that perfectly complements the original design. The roof edge is capped with copper, which is already beginning to change color, along with the new wood, as the building settles into the site.

"Buildings have to change with time," says Wagner. "They're not supposed to be eternally perfect. They're meant to have a life of their own, and we architects need to accept this and allow them to gracefully develop a patina." **AMN**

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Each design element was painstakingly selected, from flooring (white poured epoxy terrazzo) and lighting (white pendants and recessed LEDs) to hiding mechanical equipment in soffits built around the perimeter of the space, to keep the column capitals exposed. But perhaps the most challenging task was handling the all-important Target brand.

The building's historic status dictated that the exterior have no signage other than awnings. "We asked ourselves, 'How do we insert that bold Target brand and preserve the building's integrity?'" says Sexton. Their solution was brilliant: In five of the display windows, they installed two-story red metal screens with a perforation pattern that melds Sullivan's flowery ironwork and Target's bull's-eye. Reminiscent of panels used in the building's Carson Pirie Scott days, they act both as branding elements and as backdrops for merchandise displays.

Then there was the famous bull's-eye logo itself, which the project team decided to "hang" in a glass partition in the second-story rotunda, several feet back from the windows. With architecture-conscious Chicagoans looking on, the designers mocked up several versions, eventually settling on a six-foot-diameter red acrylic ring and red dot lit from within by LEDs. "We decided we needed to be straightforward and elegant," says Sexton.

To say Chicagoans were nervous about a discount retailer converting the city's iconic department store is an understatement. But preservationists and architecture critics seemed to breathe a collective sigh of relief at the elegant reuse. *Chicago Tribune* architecture critic Blair Kamin spoke for many when he blogged the following: "The new store strikes the right balance between preserving the aesthetic integrity of one of the nation's great works of architecture and projecting the visual brand of one of the nation's biggest retailers." **AMN**



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McAllen Main Library

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Further delineating the user areas are two long, perpendicular service spines. The longer of the two, a wide path beneath a line of perforated wood ceiling panels, runs east-west from the entrance to a quiet reading room on the other side of the building. Nearly halfway back, a second spine—this one vibrant orange—extends to the south, separating the adults' and children's areas. Poling describes the intersection of the spines as a new point of departure for visitors. "By naturally guiding people to the center of the building, we're offering a new starting point from which people use the library. It helps bring down the scale of the building, and it creates more manageable navigation for patrons." Mega-pendants help break up the vastness of the space as well.

"We've had such an amazing response from the community since the new library opened," says Horan, adding that the new facility serves more people in one weekend than the old one did in an entire month. "The space provides a perfect balance between an airy spaciousness and an inviting, warm environment where people can find privacy. It's really a wonderful blend." **AMN**

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Field Target

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"We tried to maintain a consistent feel from the interior to the exterior," says Ryan landscape architect Kevin Pfeiffer, noting the use of portable furniture and linear design elements in both areas. "The courtyard's open design allows for unobstructed sight lines from anywhere, while the smaller breakout spaces provide flexibility and privacy." Pfeiffer used low-maintenance native plant materials to complement the manicured lawn.

Back inside, an open mezzanine wrapped in hickory slats floats dramatically over the reception area. Home to a lounge/gaming area complete with table tennis, foosball, video games, and flat-screen TVs, the mezzanine extends back into the building that houses the bicycle storage room, locker rooms, and a fitness space on the main level. At the back of the mezzanine, employees can access a deck overlooking the courtyard.

"This project was an incredible example of collaboration from start to finish," says Varda. "Target Plaza Commons offers amazing amenities for current and future employees, and it's a vibrant new addition to this part of downtown and our corporate campus." **AMN**

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Dollar General

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continues as a long band along the building's exterior to an expansive new employee hub. Together, the skybridge armature and the large break-room addition achieve a “presence that can compete with the scale of the existing distribution building,” says Baxley.

In addition to housing a cafeteria/break room with a grilling porch, the hub boasts a generous vending area and a locker room. “Usually the employee break areas are scattered throughout the warehouse,” Baxley explains. “We brought all of those areas together and created a new hub that’s in dialogue with the bridge.” (The addition’s most dramatic feature—a soaring translucent wall—visually relates to the bridge exterior.)

Everywhere workers look they see trucking and shipping-container materials artfully employed as finishes: Checker-plate metal and oriented strand board (OSB), for example, line several interior walls, and OSB is also used as a ceiling panel. In the break room, a bright logo banner fabricated in-house by the company’s truck-printing division provides a punch of color and corporate identity. And the architects designed a scaled-up tire-tread pattern for the concrete exterior that “creates a reading of the building that’s accessible and aesthetically rich,” says Baxley.

Simple, durable industrial materials fit Dollar General’s budget for the project. So, too, did the custom-designed aluminum panels on the skybridge—but only because the project team was able to take advantage of overruns from the American Architecture Award-winning Tampa Bay Museum of Art by architect Stanley Saitowitz. “We came up with a variety of solutions that would ground the employee hub in a budget and aesthetic that both made sense,” says Baxley.

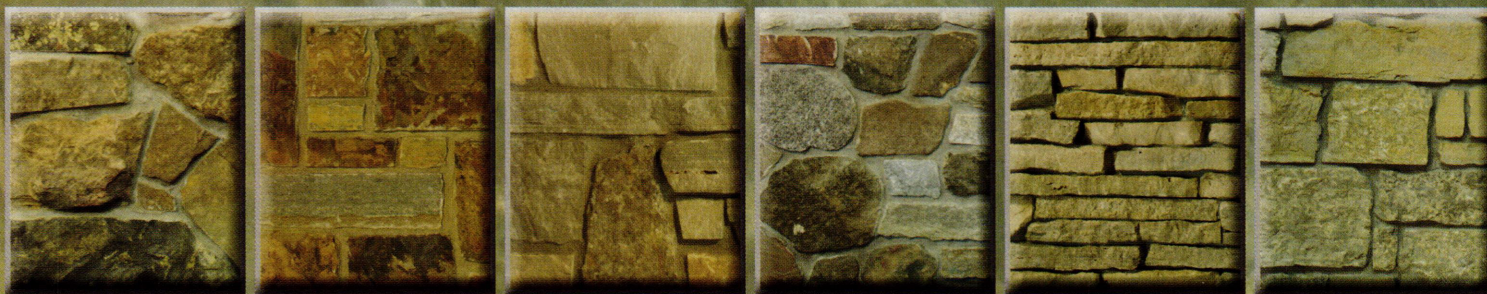
“In this area of the country, there’s a lot of employee turnover, so we wanted to use architecture and design to boost employee retention without adversely affecting Dollar General’s bottom line,” he adds. “The employees are ecstatic that the company built this skybridge and hub just for them. We were given a lot of constraints, but often the best solutions come out of using those rules and constraints to catalyze innovation.” **AMN**



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S. Quarter Mixed-Income Housing Redevelopment, Mpls, MN; LEED-Cert. Gastropub Pat's Tap, Mpls, MN; Covington, Upscale Apartment Development, Bloomington, MN; Organic Valley Corporate Campus, Cashton, WI; Amery Regional Medical Center, Amery, WI; Bemidji State Univ. Climate Action Plan, Bemidji, MN; CVC's LID Construction Guide, Ontario, Canada

HGA ARCHITECTS AND ENGINEERS

420 5th Street North, Suite 100
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www.hga.com

Established 1953

Other Offices: Rochester, MN; Milwaukee, WI; Los Angeles, Sacramento and San Francisco, CA; Washington, DC
Contact: Theodore Lee, ASLA, LEED AP, (612) 758-4306

Firm Principals

Ross Altheimer, ASLA, LEED AP BD+C, CLARB
Theodore Lee, ASLA, LEED AP, BD+C, CLARB
Emanouil Spassov, ASLA, LEED AP BD+C
Trygve Hansen, ASLA, PLA, LEED AP BD+C
Erica Christenson, ASLA, PLA
Karl Krause

The HGA landscape architecture studio combines 30 years of experience with contemporary investigations of sustainable site development and design collaboration. As a studio within a full-service firm, each one of our projects benefits from the expertise of many disciplines to address the increasingly complicated challenges of contemporary practice. Our projects combine client goals with a thorough understanding of the site to create landscapes with stories – past and present – that foster a sense of place through ecological and social narratives.

U.S. Capitol Complex, Architect of the Capitol, Stormwater Pollution Prevention & Management Plan – Washington, DC; Whitetail Woods Regional Park – Empire Township, Dakota County, MN; Normandale Community College, Parking Structure and Campus Green – Bloomington, MN; Marshfield Clinic – Stevens Point, WI; Bishop Henry Whipple Federal Campus, Modernization – Fort Snelling, MN; American Swedish Institute – Minneapolis, MN; Schreiber Foods Headquarters – Green Bay, WI; Federal Government Agency Headquarters Buildings, GSA and Federal Agency Tenant – Multiple National Locations

KEENAN & SVEIVEN INC.

15119 Minnetonka Blvd.
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Fax: (952) 475-1667
Email: Kevin@kslandarch.com
www.kslandarch.com
Established 1991
Contact: Kevin Keenan, (952) 475-1229

Firm Principals

Kevin Keenan
Todd Irvine, LA
Jeff Fuelner, LA

Keenan & Sveiven is a Design/Build company. We bring both the design expertise and building savvy necessary for highly detailed projects. The majority of our work is large-scale, elaborate residential landscapes. The most rewarding aspect of our work is that we are invited to design and build very personalized outdoor spaces.

Burwell Residence, Orono, MN; Petersen Residence, Waterloo, IA; Higgins Residence, Minneapolis, MN; McNeely Residence, Eden Prairie, MN; Midness Residence, St. Paul, MN; Fitzgerald Residence, Eden Prairie, MN; Paulucci Residence, Orono, MN; Weiby Residence, Victoria, MN

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www.kestrel-designgroup.com
Established 1990
Contact: Elizabeth Ryan, (952) 928-9600

Firm Principals

Elizabeth Ryan, LA
Peter MacDonagh, LA, LEED AP, ISA
Nathalie Shanstrom, LA, LEED AP
Sarah Sutherland, LA, LEED AP
Marcy Bean, LA, ISA

Specialties: Design, Planning & Site Strategies including commercial and public site design, sustainable planting and hardscape design, research, planning and construction documents; Green Infrastructure for the Urban Landscape including integrated sustainable site and water solutions, design for ecological landscape services, native landscapes for stormwater management, green roofs, green walls and urban trees; Natural Areas which include treatment, wetland design, streambank and shoreline restoration and stabilization, inventories, conservation, restoration and management plans. State MN DBE (woman-owned)

Target Center Arena (green roof LCA/design), Minneapolis, MN; Minneapolis Chain of Lakes - Nokomis, Harriet, Calhoun, Cedar (stormwater treatment, wetland and water quality improvement projects), Minneapolis, MN; State of Minnesota Sustainable Design Guidelines - B3 (site and water sections); Minneapolis Central Library (green roof and city hall green roof design), Minneapolis, MN; City of Rochester Public Works and Transit Operations Center, Rochester, MN; State of Minnesota (Native Seed Mix Design for Roadsides)

LHB, INC.



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www.LHBcorp.com
Established 1966
Contact: Michael Schroeder,
(612) 338-2029

Firm Principals

Michael A. Fischer, AIA
Richard A. Carter, FAIA
Michael Schroeder, LA
Mark S. Anderson, ASLA
Jason P. Aune, ASLA
Heidi S. Bringman, ASLA
Carlos (CJ) Fernandez, ASLA
Lydia A. Major, ASLA

LHB, Inc. is a full-service design firm providing services in architecture, landscape architecture, interior design, engineering, and surveying. With a staff of 200, we provide interdisciplinary services from offices in Minneapolis and Duluth. Since 1966, LHB's focused its talents and expertise on providing creative, practical, and cost-effective high-performance design solutions. We approach each project with a holistic vision and the understanding that sustainable designs and sustainable client relationships require more than a traditional design philosophy.

Cascade Meadow Wetlands and Environmental Science Center, Rochester, MN; Lilydale Regional Park Roadway and Shelter, Saint Paul, MN; MPRB - North Lake Calhoun/South Lake of the Isles Design Charrette, Minneapolis, MN; Wayzata Bay Center Redevelopment, Wayzata, MN; Minneapolis Community and Technical College - Fine Arts Plaza, Minneapolis, MN; USFWS International Wildlife Refuge Visitor Center, Trenton, MI; Lincoln Park Middle School, Duluth, MN; Hazelden Ignatia Courtyard, Center City, MN

matthew fair jones. LLC

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www.matthewfairjones.com
Established 2004
Corporate Office: SW Minneapolis;
Studio-Uptown, Minneapolis
Contact: Matthew (612) 822-6552

Firm Principal

Matthew Fair Jones, PLA, ASLA, CLARB

Our process involves collaboration with the client from project inception through completion. The result of this process is a greater understanding of the client's needs and desires which ultimately leads to the creation of spaces that are relevant and meaningful. Services/Specialties include: Site Planning/Development studies, Parks, Open Spaces, Urban Design, Streetscapes, Recreation Areas (Golf, Ski, Biking, etc.), Master/Comprehensive Planning, Multi-family Housing/PUDS, Commercial, Residential, Bioretention Cells, Rain Gardens, Courtyards, Plazas, Way finding Signage, Expert Witness.

Saint Thomas More School, St. Paul, MN; Chippewa Cree Medical Clinic, Box Elder, MT; The Minikahda Club, Minneapolis, MN; Early Childhood Care & Education Center, Austin, MN; Urban Plains - Ongoing Projects, Fargo, ND; Watford City Elementary School, Watford City, ND; Pearson Lakes Art Center, Okoboji, IA; Anderson Residence, St. Paul, MN

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Ottawa, Canada; Toronto, Canada;
Vancouver, Canada; Dubai, London,
Sao Paulo, Shanghai
Contact: Jeff Ziebarth, (612) 851-5000

Firm Principals

Jeff Ziebarth, AIA, LEED AP
David Dimond, AIA, CID, LEED AP
Rick Hintz, AIA, ACHA, LEED AP
Lisa Pool, CID, LEED AP ID+C
Steven Miller, AIA, LEED AP
Lisa Pool, CID, LEED AP ID+C
Robert Novak, AIA, LEED AP BD+C
Jeanne Ekholm, LEED AP BD+C

Since 1935, Perkins+Will has collaborated with globally recognized clients to set worldwide standards for design innovation and exceptional service. We are committed to trend-setting leadership in our aviation + transit, corporate + commercial + civic, healthcare, higher education, K-12 education, science + technology and sports + recreation practices. Our inclusive strategy focuses us on our clients, our communities, and our vision: to craft ideas + buildings that honor the broader goals of society.

Gustavus Adolphus College, Saint Peter, MN; University of Wisconsin-Platteville, Campus Master Plan, Platteville, WI; University of Minnesota, Amundson Hall, Minneapolis, MN; Iverson Memorial Hospital, Laramie, WY; Wadena Deer Creek Middle School/High School, Wadena, MN; Hudson Hospital Medical Office Building, Hudson, WI; University of Tennessee at Chattanooga Campus Master Plan, Chattanooga TN; La Crosse - Gundersen Lutheran Joint Neighborhood Campus Plan, La Crosse WI

RLK INCORPORATED



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Steve Schwanke, AICP
Vern Swing, PE
David Bade, PE

RLK is a full service, multi-disciplinary consulting firm serving the land development arena with core services in civil engineering, landscape architecture, traffic/transportation planning, land survey, and entitlement procurement. RLK offers over 35 professional staff with offices in Minnetonka, Minot, and Tampa. With LEED certification and sustainable design experience, RLK's interdisciplinary approach engages the stakeholders in high quality design resolutions by providing services in place making, due diligence, site and circulation design, and sustainable land development.

*Target North Campus, Brooklyn Park, MN;
Calhoun Square/CB2, Minneapolis, MN;
Bruce Vento Bridge/Trail, Saint Paul, MN;
Dock Street Apartments, Minneapolis, MN;
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Danyelle Pierquet, PLA, ASLA
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Joe Clement, PLA
Jon Ruble, PLA, ASLA
Beth Shrader, ASLA

SEH is a professional services firm of landscape architects, urban designers, planners, architects, engineers and scientists. Our landscape architecture practice focuses on improving livability and creating meaningful and lasting places of beauty through the applications of science, art and design. We are dedicated to employing transparent, collaborative, public planning and design processes with the aim of Building a Better World for All of Us™.

"The Interchange" Multimodal Transit Plaza, Minneapolis, MN; Ford Site Zoning Framework, Saint Paul, MN; Public Art Framework Plan for the Lake and 35W Transit Access Project, Minneapolis, MN; Saint Francis Hospital Expansion, Shakopee, MN; Tartan Crossing Stormwater Park, Oakdale, MN; Public Art Framework for the Lake Street and 35W Transit Access Project, Minneapolis, MN; Gateway to The Indiana Dunes, Town of Porter, IN

SGA GROUP, INC.

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Established 2011

Firm Principals

Robert Gunderson, ASLA, CLARB
Graham Sones, ASLA, RLA

SGA Group is a studio-based firm that assists clients through all phases of project development from initial concept through next use scenarios. We approach each project with the idea that the natural environment is the basic foundation for developing memorable spaces. We integrate cultural and economic aspects of place-making into the design process to produce solutions that respond to each unique location, accommodate user needs and desires, and are sustainable over time.

YMCA Camp Manitou Redevelopment, Monticello, MN; Bertram Chain of Lakes Regional Park Concept, Monticello, MN; Monticello Athletic Complex Development Concept, Monticello, MN; Collinwood Regional Park Boat Launch Parking, Cokato, MN; Wright County Parks Planning, Buffalo, MN; Public Garden, U of M Landscape Arboretum, Chanhassen, MN; Mayowood Historic District Trail Planning, Rochester, MN

SRF CONSULTING GROUP, INC.



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Michael McGarvey, LA, ASLA, LEED AP
Ken Grieshaber, LA, ASLA
Joni Giese, LA, ASLA
Michael Jischke, LA, ASLA
Tim Wold, LA, ASLA
Stewart Crosby, LA, ASLA
David Juliff, PE, LEED AP

Headquartered in Minneapolis, SRF's 260 landscape architects, planners and engineers work with public and private sector clients across the Midwest, including North Dakota and Wisconsin. Our award winning projects range from master planning and designing sustainable site developments to revitalizing neighborhoods and urban spaces. SRF is committed to delivering quality that stands the test of time, striving for innovation and sustainability, providing superior service and being true to the spirit of collaboration.

Silverwood Regional Park - Three Rivers Park District, Hennepin County, MN; Choice Health and Fitness, Grand Forks, ND; Tettegouche Visitor Center and Rest Area, Silver Bay, MN; Lake Vermilion State Park, Soudan, MN; Mayo Plaza - University of Minnesota, Minneapolis, MN; South Loop District Streetscape Master Plan, Bloomington, MN; Auburn Meadows Senior Housing, Waconia, MN; Central Corridor Green Infrastructure Plan, Minneapolis/Saint Paul, MN

TKDA



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Firm Principals

Rich Gray, RLA, ASLA, LEED AP
Sherri Buss, RLA, AICP
Jeffrey J. Zeitler, RLA, ASLA, LEED AP
Dean Johnson, AIA
Kenneth Johnson, AIA
Thomas S. Stoneburner, PE, LEED AP

TKDA is a 200-person, employee-owned firm based in Saint Paul. TKDA has been providing landscape architectural, architectural, planning, and engineering services to public and private organizations since 1910. As an employee-owned company, every staff member has a direct interest in our clients' success. Our services include: Parks and Trails Design; Outdoor Athletic Facilities; Streetscape and Corridor Design; Outdoor Plazas/Urban Design; Aesthetic Design Guidelines; Stormwater Management Facilities; Landscape Design; and Campus Planning.

Three Rivers Park District, Medicine Lake Regional Trail, Maple Grove, MN; Snelling Avenue Streetscape Improvements, Saint Paul, MN; Dakota County Technical College Baseball Complex, Rosemount, MN; Master Planning for Five Community Parks, Shorewood, MN; Complete Streets Design Guide, Woodbury, MN; Red Rock Gateway Transit Oriented Design Study, Newport, MN; Comprehensive Trail Plan, Scandia, MN; Como Park Historic Lily Pond Reconstruction, Saint Paul, MN

DAVID TUPPER AND ASSOCIATES, INC



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Established 2000
Contact: David Tupper, (952) 474-2793

Firm Principals

David Tupper, LA
Cindy Kist

David Tupper and Associates believe that the most effective solutions are achieved with a team of design disciplines committed to a collaborative relationship with the goal of providing creative solutions and responding to the clients objectives while remaining sensitive to the budget. Our Comprehensive services include Master Planning for commercial and industrial properties, corporate facilities, housing developments and high-end residential homes. DTA strives to find the "connection" between people and the land on which we work. We feel that this is key in our explorations and is integral to our design process. Distinctive detailing distinguishes our work and sets it apart from the ordinary.

Windsor Plaza Office Complex, Eden Prairie, MN; Park Place Apartments/Clubhouse, Plymouth, MN; Pine City Technical College, Pine City, MN; Meridian Crossings Office Campus, Bloomington, MN; Legends Golf Clubhouse/Entry Signage, Prior Lake, MN; Palmer Pointe Residential Development, Minnetrista, MN; Executive Estate Residence, Minnetrista, MN; Rolling Green Residence, Edina, MN

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Other Offices: St. Cloud, MN; Portland, OR; Overland Park, KS; Dallas and Houston, TX; Loveland, CO; Scottsdale, AZ
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Firm Principals

Miles Lindberg, RLA
Cory Meyer, RLA
Daren Laberee, RLA
Paul Schroeder, RLA
Jason McCarty, PE
Daniel Parks, PE

Westwood's landscape architecture team consists of registered professionals with a highly diverse background of talent and experience. Senior members bring 20-30 years of individual experience creating environments ranging from small residential landscapes to integrated site designs, open spaces, and streetscapes for large, mixed-use developments. Westwood landscape architects work effectively with the project architects, engineers, and real estate professionals because we value multi-disciplinary team experience.

Pillsbury "A" Mill-Mill and Main Apartments, Minneapolis, MN; 412 Lofts Student Housing, Minneapolis, MN; Centennial Lakes Whole Foods, Edina, MN; Lyndale Station-LA Fitness, Richfield, MN; Xcel Energy-401 Nicollet Mall, Minneapolis, MN; Orchestra Hall Expansion, Minneapolis, MN; Minnesota Veteran's Home, Minneapolis, MN; Fairview Orthopedic Specialty Center, Wyoming, MN

It takes a village to design, engineer, and construct a great building. So let's give credit where credit is due.

Rapson Redux

Page 20

Location: St. Paul, Minnesota
 Clients: Jack and Linda Hoeschler
 Architect: SALA Architects
 Project architect and lead designer: David O'Brien Wagner, AIA
 Project team: David O'Brien Wagner, AIA; Jared Banks, AIA
 Structural engineer: McConkey Johnson Soltermann
 Interior design: Meredith Wilson
 Construction manager: North Star Remodeling
 Landscape designer: Slawson Creations
 Window systems: Pella Pro Series
 Photographer: Troy Thies Photography

Pierre Bottineau House

Page 23

New location: Elm Creek Park Reserve, Maple Grove, Minnesota
 Clients: MnDOT and Three Rivers Park District
 Architect: MacDonald & Mack Architects, Ltd.
 Principal-in-charge: Stuart MacDonald, AIA
 Project lead designer: Amy Meller, AIA
 Project team: Todd Grover, AIA
 Structural engineer: Mattson Macdonald Young
 Electrical engineer: Hallberg Engineers
 General contractor: American Liberty Construction, Inc.
 Brick: Acme Ochs Brick
 Concrete and masonry work: Gabrelcik Enterprises
 Carpentry: Skyline Construction
 Building mover: Prodger House Movers
 Millwork, doors, and windows: Commercial Millwork
 Lumber, siding, and roofing: Lampert's Lumber
 Photographers: Jerry Mathiason ("after" photos); MacDonald & Mack Architects ("before")

Essential House

Page 24

Location: St. Paul, Minnesota
 Client: Daniel Yudchitz, AIA
 Architect: Daniel Yudchitz, AIA
 Project architects: Daniel Yudchitz, AIA; Bill Yudchitz, AIA
 Structural engineer: Dave Felton
 Electrical engineer: Mouli Engineering (photovoltaic system)
 Construction manager: Daniel Yudchitz, AIA; Bill Yudchitz, AIA (Revelations Architects/Builders)
 Landscape design: Daniel Yudchitz, AIA
 Window systems: Hurd Windows
 Architectural metal panels: McElroy Metal
 Concrete work: Revelations Architects/Builders
 Photographers: Ryan Chernik; Brandon Stengel, Assoc. AIA

Chicago State Street CityTarget

Page 26

Location: Chicago, Illinois
 Client: Target Corporation
 Design architect: Target Store Design
 Principal-in-charge: Rich Varda, FAIA
 Project lead designer: Heather Sexton, Assoc. AIA
 Project manager: Mary Shaffer, AIA
 Project architect: Jeff Sprout, AIA
 Project team: Erica Arne; Michael Hara; Stephanie Tillman; Tim Clouse; Joseph Stukenberg; Jeremy Clark; Tom Schneider; Brian Wood; Bill Stafford; David Meyer
 Architect of record: RSP Architects
 RSP project architects: Jered Tucker; Mark Forsberg, AIA
 Structural engineer: Van Sickle, Allen & Associates
 Mechanical and electrical engineer: Gausman and Moore
 Refrigeration engineer: CTA Group
 Lighting design: Schuler Shook
 Interior design: Target
 Construction manager: Walsh Construction
 Architectural metal panels: M.G. McGrath, Inc.
 Column capital restoration: R.G. Construction Company

Wood restoration: Demos Painting and Decorating

Metal restoration: Stuart Dean Company

Flooring systems/materials: Metropolitan Terrazzo; Superior Flooring; International Marble and Granite

Finish carpentry: Oakwood Contractors; The Levy Company; Lankford Construction

Concrete work: Walsh Construction
 Signs: Federal Heath Sign Company; Colite International Ltd.; Doyle Signs, Inc.

Photographer: Gilbertson Photography

Nelson Cultural Center at the American Swedish Institute

Page 30

Location: Minneapolis, Minnesota
 Client: American Swedish Institute
 Architect: HGA Architects and Engineers
 Principal-in-charge: Gary Reetz, FAIA
 Project lead designer: Tim Carl, AIA
 Project manager: Michael Bjornberg, AIA
 Programmer/project architect: Nancy Blankford, AIA
 Project architect/designer: Andy Weyenberg, AIA
 Project team: Eric Amel, AIA; Robert Johnson Miller; Jay Lane, AIA; Dan Peterson; Steve Philippi; Joe Tarlizzo
 Energy modeling: The Weidt Group
 Structural, mechanical, electrical, and civil engineer: HGA
 Lighting design: HGA
 Interior design: HGA
 Owner's representative: Tegra Group
 General contractor: Adolphson & Peterson
 Landscape architect: HGA
 Landscape project team: Ross Altheimer; Erica Christenson
 Pre-design consultant: JE Dunn
 Glazing systems: Empirehouse, Inc.
 Geothermal: Braun Intertec Geothermal Inc.
 Fire protection and codes: Summit
 Acoustics: Kvernstoen Ronnholm & Associates, Inc.

Kitchen planner: Robert Rippe & Associates, Inc.

Slate shingles/stone: Dalco Roofing & Sheet Metal; Hines & Sons

Flooring systems/materials: Becker Brothers; Schaefer Hardwood Flooring; Twin City Tile

Custom wall tile: North Prairie Tileworks

Architectural metal panels: Dalco Roofing & Sheet Metal; Burwald Roofing & Sheet Metal; Specialty Systems

Concrete work: Adolphson & Peterson

Millwork: Heebink
 Architectural Woodwork

Stucco: AE Conrad

Plaster restoration: AE Conrad

Acoustic ceiling systems: Twin City Acoustics

Landscape: Margolis

Mechanical/plumbing: Harris Companies

Electrical: Premiere Electrical Corporation

Vertical transportation: ThyssenKrupp; Lerch Bates

Photographer: Paul Crosby

McAllen Main Library

Page 32

Location: McAllen, Texas
 Client: City of McAllen
 Interior architect: Meyer, Scherer & Rockcastle, Ltd. (MS&R)
 Principal-in-charge: Jack Poling, AIA
 Project lead designers: Steven Rothe; Leanne Larson
 Project manager: Jack Poling, AIA
 Project team: Jessica Harner
 Exterior architect: Boultinghouse Simpson Gates Architects
 Structural engineer: Bill Reiffert & Associates, Inc.
 Mechanical and electrical engineer: ACR Engineering, Inc.
 Civil engineer: Perez Consulting Engineers
 Lighting design: Gallina Design LLC; ACR Engineering, Inc.
 Interior design: MS&R
 General contractor: Barcom, Inc.
 Landscape architect: Terra Design Group
 Flooring systems/materials: Interface
 Window systems: Kawneer
 Millwork: South Texas Woodmill; HLF Furniture
 Laser-cut wood panels: TMC Furniture
 Photographer: Lara Swimmer

Lakewood Cemetery Garden Mausoleum and Reception Center

Page 36

Location: Minneapolis, Minnesota
 Client: Lakewood Cemetery Association
 Architect: HGA Architects and Engineers
 Principal-in-charge: Daniel Avchen, FAIA
 Design principal: Joan M. Soranno, FAIA
 Project manager: Stephen Fiskum, AIA
 Project architect: John Cook, FAIA
 Project team: Nick Potts, AIA; Michael Koch, AIA; Eric Amel, AIA; Steve Philippi; Jay Lane, AIA; Ross Alzheimer; Robert Johnson Miller
 Structural, mechanical, electrical, and civil engineer: HGA
 Lighting design: HGA
 Interior design: HGA
 Graphic design: HGA
 Owner's representative: Nelson, Tietz & Hoyer
 General contractor: M.A. Mortenson Company
 Landscape architect: Halvorson Design Partnership
 Landscape project team: Craig Halvorson; Bryan Jereb
 Master plan: Elizabeth Vizra
 Mausoleum consultant: Carrier Mausoleum Construction, Inc.
 Acoustics: Kvernstoen Ronnholm & Associates, Inc.
 Audiovisual: Electronic Design Company; AVI; SPL
 Reflecting pool: Commercial Aquatic Engineering
 Mosaic tile: CSI
 Mechanical: Egan Company
 Electrical: Hunt Electric
 Bronze curtain wall/skylights/windows: Empirehouse, Inc.; M.G. McGrath
 Bronze doors: Ellison Bronze, Inc.
 Bronze handrails: Livers Bronze Co.
 Bronze finishing: Stuart Dean
 Glass: Barber Glass; Viracon, Inc.
 Art glass: Architectural Glass Art
 Waterproofing: Spec 7 Group
 Stone cladding/pavers: Cold Spring Granite; pavers installed by CD Tile and Stone
 Exterior stone cladding: M.A. Mortenson Company
 Interior stone cladding/flooring: Grazzini Brothers
 Preadsembled columbaria: Eickhof Columbaria Inc.
 Mosaic: RBC Tile & Stone, Inc.
 Mosaic installation: CD Tile and Stone
 Millwork: Commercial Millwork Solutions

Polished plaster: Armourcoat, Ltd.
 Acoustical plaster: Pyrok, Inc.; Starsilent
 Drywall/plaster installation: Olympic Companies, Inc.
 Landscape: Aloha; Sterling Arbor
 Irrigation: Green Acres
 Interior furnishings: Parameters
 Signage: Designer Sign Systems
 Photographer: Paul Crosby

Dollar General Distribution Center Employee Hub

Page 38

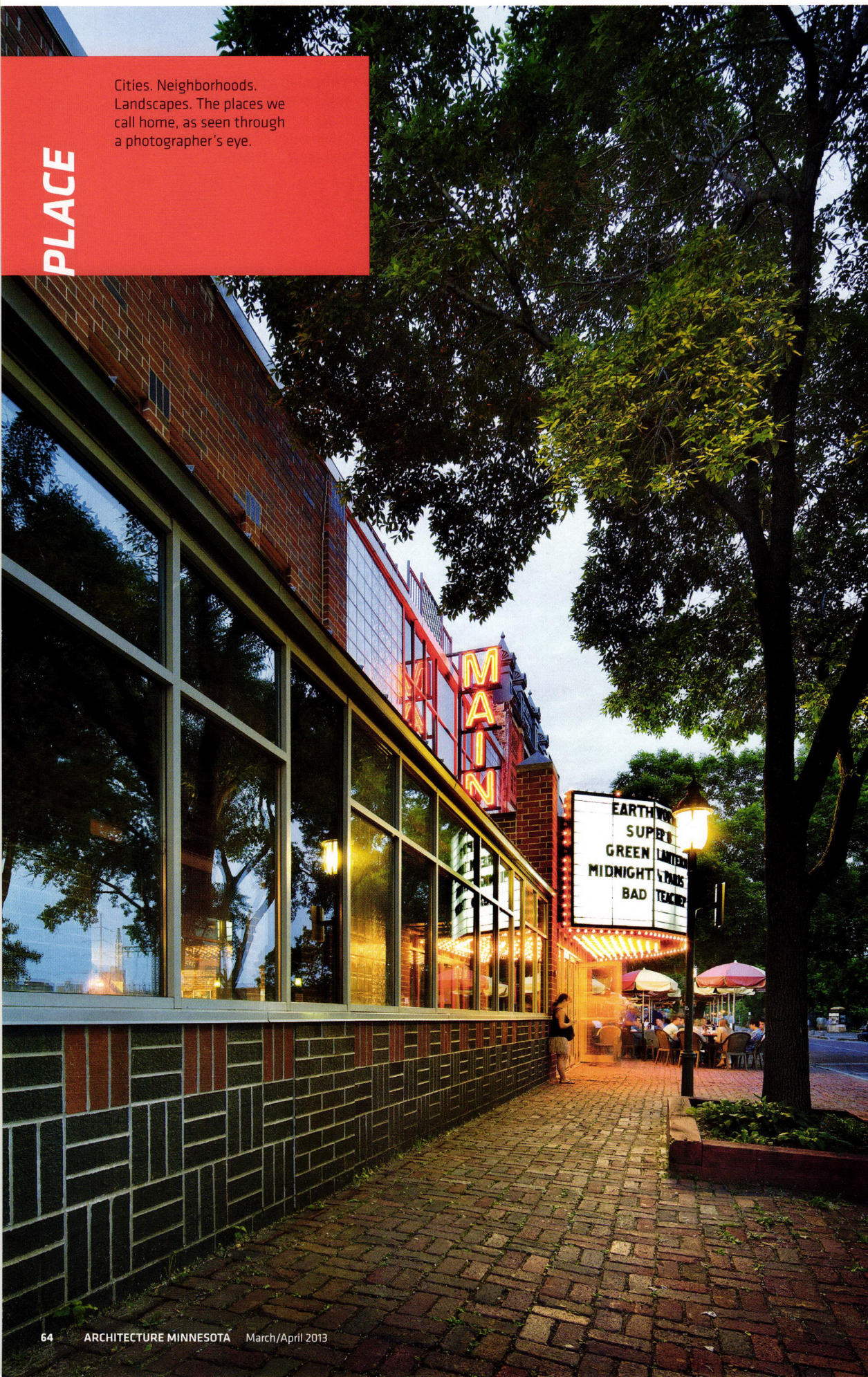
Location: Bessemer, Alabama
 Client: Dollar General Corporation
 Architect: Leo A Daly
 Principal-in-charge: Wesley Grandstrand
 Project lead designer: Bill Baxley, AIA
 Project manager: David Stephani
 Project design team, architecture: Walter Daniels, AIA; Michael Moeller, AIA; Josh Walls; Pam Choi; Yong Suk Kim; David Woeltjen, AIA; Jessie Bauldry; Andrew Ransavage; Kirsten Goodwin; Terry Alexander
 Project design team, engineering: Kevin Clinton; Scott Strickland; Byron Byraiah; Marcelle Weslock; Eric Jeppesen; Ray Johnson; Jeremy Klysen; Bernie Pawlicki; Ming Zeng; Tim Chapp; Ray Moran; Steve Nelson
 Energy modeling: Deborah Reider
 General contractor: Clayco
 Landscape architect: Holcombe Norton Partners
 Flooring systems/materials: Jeffco (polished concrete)
 Window systems: Vista Wall (curtain wall); Kalwall (translucent wall)
 Architectural metal panels: McNichols (manufacturer); Cooper Steel (fabrication and installation)
 Concrete work: Concrete Specialties, Inc. (flatwork); Metromont (architectural precast)
 Photographer: Bill Baxley, AIA

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